

**NEWS: RARE LEICA
MAKES A MILLION**



**WORKING IN RAW
STRONG COLOURS**



amateur **photographer**

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Saturday 15 December 2012

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ON TEST

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**EDIT AND UPLOAD
PICTURES IN-CAMERA**
Samsung's Android 3G Galaxy

TECHNIQUE



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MAKE THE MOST OF OVERCAST DAYS

Beat the dull weather with
landscape tips from **Lee Frost**



EXHIBITION

URBAN MASTERS
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William Klein and Moriyama
shoot New York and Tokyo

D600



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

TECHNOLOGY either catches on or it doesn't. It seems there are few halfway houses these days, and when a new idea is launched as the 'big new thing', it either has to stun the world and sell, or collapse and die within a couple of years. Having a genuinely good idea and a good implementation aren't enough on their own, either – you have to appeal to that part of the brain that tells its owner, 'You know, I really want that'.

Generating desire is, I'm afraid to say, actually more important than creating a product that is as good as it is said to be, or as good as people expect it to be. The hand-in-the-pocket public

are often poor judges of what is and isn't a smart idea. They often find it hard to see how new concepts could fit into their own life – and they tend to buy what they think they want, or that which they are told they want in the most convincing way.

Sony's single-lens translucent mirror system is now, with the introduction of the Alpha 99, on the cusp of working or not working – will it or won't it? It could be a very promising future, but it could also be the death of the brand.



Damien Demolder
Editor

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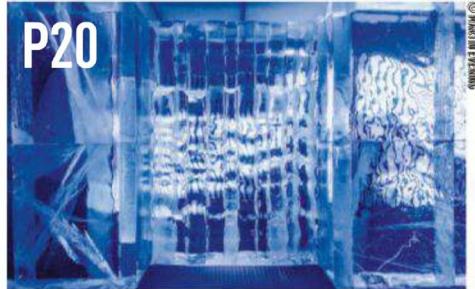
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Martin Evening explains how he corrected an underexposed image of a scene that fooled his camera's auto exposure



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
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THE AP READERS' POLL

IN AP 24 NOVEMBER WE ASKED...

What do you think Christmas is about?



YOU ANSWERED...

A Giving	46%
B Receiving	2%
C Treating myself	4%
D Humbug	48%

THIS WEEK WE ASK...

Is Sony's SLT system a good idea?

VOTE ONLINE www.amateurphotographer.co.uk

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Drab, overcast days may be part and parcel of winter weather, but they needn't stop you producing successful images. Lee Frost offers some inspiring ideas

36 A TALE OF TWO CITIES



This winter, London's Tate Modern is showing the work of pioneering photographers William Klein and Daido Moriyama, but there is more to their photographs than meets the eye. Gemma Padley speaks to Simon Baker, curator of photography at Tate Modern, to find out more

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canon.co.uk/PIXMAPro



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PIXMA PRO-100



PIXMA PRO-10



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APNews

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We have apologised
to Mr White
Amateur wins police apology, page 7

Axed website images come to life • Users told to act fast

PHOTOGRAPHERS RACE TO RECOVER LOST PICS

PHOTOGRAPHERS

are racing to recover pictures from image-sharing website Fotopic.net, whose owner went bust last year, leaving tens of thousands of photos trapped in cyberspace.

Many photographers expressed outrage when their images vanished from the site without warning.

It later emerged that owner Snappy Designs Ltd had ceased trading.

Although the Fotopic.net server and domain were later sold, plans to revive the site were abandoned, leaving up to two million images irretrievable, according to one AP source.

Now, after more than 18 months of uncertainty, 'selected' Fotopic.net customers have been told they can download images stored on the site.

A statement posted by the 'Fotopic Legacy Team' reads: 'We have only opened up Fotopic to allow existing users to view and download their pictures. Once this process is completed, the site will be shut down again.'

The screenshot shows the Fotopic.net homepage with the 'fotopic.net' logo at the top. Below it, a white box contains the heading 'Fotopic Update'. Underneath, there is a small 'Update:' section with the following text:
For storage and processing reasons it is not possible for us to give all former Fotopic users simultaneous access to their photographs for download. Access is available alphabetically - please go to "Login" on the right-hand side of this page and see which users we currently give access to.
For example: letter "E" means any fotopic username (not surname) between "0" and including "E".

'So, if you have images you want to retrieve, please download them as soon as you are given access.'

However, from the statement, it is not certain if all customers will get their pictures back, in what appears to be a username lottery.

'Initially, only users with usernames beginning with "0" or "9" or the letter "A" will be given access. Notification will be via email,' adds the statement.

Users have been warned to move fast or miss out, and been told that access will be rolled out to more photographers 'if all goes well'.

'For storage and processing reasons [it] is not possible for us to give all former Fotopic

users simultaneous access to their photographs...' adds the October statement.

'Access to photos will be given as soon as possible and in rolling alphabetical order. For operational reasons and costs, reasons we cannot make any exceptions.'

At the time of writing, customers whose username starts with anything up to and including 'Q' were eligible to download images.

Among those welcoming the news was Fotopic.net user Mark Schiller, who said he had many 'irreplaceable' holiday photographs on the site of which he had no other copies.

Schiller told AP: 'It shows the value of having multiple

backups in different locations/companies.'

Speaking last year, liquidators warned that the site that hosts the Fotopic.net name would have to agree to the transfer of images before customers could retrieve them.

They have since blamed 'technical reasons' for the delay in making the images accessible.

Last year, one user, who did not wish to be named, said he held 33,000 images at Fotopic.net and knew of others who had stored up to 100,000 pictures there.

Although some gallery accounts were free to use, Fotopic.net charged a subscription fee for the use of some features, of around £50 a year.

Snappy Designs Ltd said it was forced to cease trading due to a decrease in revenue.

Fotopic.net also enabled photographers to sell their pictures or buy extra memory.

Liquidator XL Business Solutions closed its files on Snappy Designs Ltd in August.

SNAP SHOTS

● A press photo agency set up in London 26 years ago is set to close its offices in the capital after losing crucial funding. Panos London will close in March 2013 amid plans to open a single Panos Europe, to be based in Paris. Panos represents documentary photographers worldwide and was established in London in 1986. It is part-owned by the Panos Institute, a non-governmental organisation. Panos London chair Birgitte Jalløv blamed the move on international development funding being increasingly targeted to operations in developing countries, and 'today's extremely competitive funding environment.'

RARE LEICA M3D MAKES A MILLION

A RARE Leica camera that sold for the equivalent of around £1.4m at an auction in Austria has gone to a mystery buyer.

The 1955 'black paint' M3D camera was owned by David Douglas Duncan, an American photographer whose subjects included the artist Picasso. The M3D was a forerunner of the Leica MP.

One of only four such models ever made, it was sold to an 'anonymous private

collector' for €1.68m at the WestLicht Photographic Auction in Vienna.

The camera is the most expensive 'from a serial production', and attracted the second highest price ever paid for a camera, say auctioneers.

Earlier this year, a rare Leica O-series camera that pre-dated the mass-produced 35mm stills camera of 1925, sold for more than £1.7m, setting a new world record.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer
@ipcmmedia.com



A week of photographic opportunity

PHOTO DIARY

Wednesday 12 December

EXHIBITION Garden of Eden by Andrzej Maciejewski, until 4 January 2013 at Dimbola Lodge Museum & Galleries, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **DON'T MISS** Southbank Centre Christmas Market (German market-themed 'wooden chalets'), until 24 December at South Bank, London SE1 8XX.



© ANDRZEJ MACIEJEWSKI

Thursday 13 December

EXHIBITION E Chambré Hardman, until 17 February 2013 at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk. **EXHIBITION** Light from the Middle East: New Photography, until 7 April 2013 at the Victoria & Albert Museum, London SW7 2RL. Tel: 0207 907 7073. Visit www.vam.ac.uk.

Friday 14 December

EXHIBITION The Vivisector, work by Cindy Sherman, until 26 January at Sprüth Magers, London W1S 4EJ. Tel: 0207 408 1613. Visit www.spruthmagers.com. **EXHIBITION** by Domingo Milella, until 26 January 2013 at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Saturday 15 December

EXHIBITION AMPS: Photofusion Salon 2012 (display of members' images), until 18 January 2013 at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk.

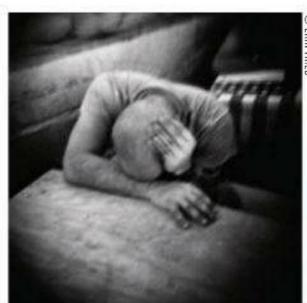
Sunday 16 December

DON'T MISS Introduction to Birdwatching on the Exe Estuary (10.30am-1.30pm, price £6), starting from A la Ronde, Summer Lane, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Monday 17 December

EXHIBITION Winter in America by Justin Maxton and Erin Trieb, until 6 January 2013 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

EXHIBITION Brown Sugar on Main Street ('unseen' images of the Rolling Stones), until 26 January 2013 at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com.



© ERIN TRIEB

Tuesday 18 December **LATEST AP ON SALE**

EXHIBITION Cartier-Bresson: A Question of Colour, until 27 January 2013 at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersethouse.org.uk. **EXHIBITION** The Karl Ferris Psychedelic Experience (rock photography), until 3 February 2013 at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.



Jessops' Leicester store is among those to have relocated in recent weeks

Hereford shop failed profitability test

JESSOPS CLOSES HEREFORD STORE

JESSOPS has confirmed the closure of a store in Hereford and told customers that their nearest branch is in Worcester, which is more than 25 miles away by car.

In a statement sent to *Amateur Photographer*, Jessops said: 'Regrettably, the decision has been taken to close the Hereford store.'

'We are working closely with affected employees and will redeploy them in other parts of the business where possible.'

The move is part of Jessops' policy of reviewing the profitability of stores as their leases come up for renewal, and then deciding whether to close them.

The chain also has a programme of relocating and revamping some shops.

The statement adds: 'The lease for our Hereford store has expired and it is

unfortunate the store no longer meets the profitability criteria.'

'The high street will continue to play an important role in Jessops' multi-channel offer and with 24 store developments in 2012, including five Centres of Excellence stores, our store programme throughout 2012 has matched our activity in 2011.'

'This programme demonstrates our continual commitment to delivering choice, knowledge and service in Jessops stores on the high street.'

Earlier, Jessops announced that it had relocated its shop in Bury St Edmunds, to include a new 'customer-friendly' layout.

The store is located at The Arc Shopping Centre, Bury St Edmunds, Suffolk IP33 3DG.

It has also recently refurbished its branch in Redditch, Worcestershire.

OLYMPUS CSCS BEAT TARGET

OLYMPUS compact system camera sales exceeded expectations, despite overall Olympus Imaging Division net sales falling 21% over the six months to 30 September (see *News*, AP 24 November).

Olympus admits that its compact camera sales experienced a 'drastic contraction', impacted by an 'acceleration of the shift to smartphones' and falling prices sparked by intensifying competition.

'Shipment of compact cameras decreased amid the rapid contraction of the compact camera market,' reports the company.

'On the other hand, the mirrorless market grew steadily across the globe. OM-D recorded a bigger increase in sales capital than expected.'

In September, Olympus announced a £400m capital alliance with Sony, in a move the firms hope will boost their product and price competitiveness.

Olympus repeated its pledge to focus on mirrorless interchangeable-lens cameras and 'high-end' compacts, shifting resources away from low-end, fixed-lens compacts.

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Shopping-centre drama sparks climbdown

PHOTOGRAPHER WINS POLICE APOLOGY



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An amateur photographer has won an apology from police after he was falsely accused of drunken behaviour while taking pictures at a shopping centre last year.

Chris White was stopped by private security guards while taking pictures of his daughter eating an ice-cream at Braehead shopping centre near Glasgow on 7 October 2011.

Police were called to the centre, which, at the time, had imposed an outright ban on photography.

Global publicity surrounding the incident – which included a huge Facebook campaign supporting the photographer – forced the shopping centre into a U-turn, allowing pictures for non-commercial purposes of families and friends.

However, shortly after the drama, White said he received a letter from police claiming officers were told he had been seen talking to himself, was under the influence of alcohol and had taken a photo of a shop assistant with the zip of his trousers undone.

AN AMATEUR

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However, shortly after the drama, White said he received a letter from police claiming officers were told he had been seen talking to himself, was under the influence of alcohol and had taken a photo of a shop assistant with the zip of his trousers undone.



White – who was not arrested and faced no criminal charges – vehemently denied the allegations and considered legal action against Strathclyde Police for alleged defamation of character.

At the time, White told AP that he had not drunk any alcohol since Burn's Night 2000.

The force admits that it found no evidence the photographer was under the influence of alcohol.

A spokesperson for Strathclyde Police told AP: 'We can confirm that we have written to Mr White in connection with a specific allegation made by a member of

the public who perceived that he was under the influence of alcohol.

'Police enquiries reveal that there was no evidence to support that allegation and we have apologised to Mr White in that regard.'

Welcoming the apology as a 'slight result', White told AP: 'We took the decision not to pursue things any further as, from our point of view, the original story was [about] publishing the issue of taking photos in public.'

Speaking earlier this year, White said he feared that the possibility of losing any lawsuit could lead to huge legal costs, so he decided against launching a civil action against the force.

Last year, Strathclyde Police published a statement about the photographer's alleged behaviour on its website.

In the statement – which has since been removed – police denied the incident had anything to do with photography, claiming that security staff had been alerted to a 'very specific concern' raised by members of the public.

Strathclyde Police denied White's claim that he had been quizzed under anti-terrorism laws.

NOKIA IMAGING GURU QUILTS FIRM

NOKIA imaging guru Damian Dinning, who is considered the driving force behind the firm's smartphone camera technology, has left the company for personal reasons.

Dinning, who joined Nokia in 2004 and was based in the UK, brought to Nokia many years of experience in photography that included key roles at Minolta UK and Eastman Kodak.

In a statement released to AP, Nokia UK said Dinning left the firm on 30 November 'following the relocation of key strategic roles to Finland'.

Dinning said he told Nokia that relocating to Finland with Nokia was 'not an option' for him and his family.

AP understands that his decision to leave came as a blow to Nokia, where he has

proved a valuable asset.

Dinning held the position of lead program manager for Imaging Experience, a job that saw Nokia forge a relationship with Microsoft for Windows Phone imaging.

Nokia is fighting to win over consumers as it vies to compete in the cut-throat smartphone market.

In September, Nokia revealed its latest flagship smartphone, the Lumia 920, which boasts a Windows Phone 8 operating system.

MCCULLIN CHOOSES FAITH THROUGH LENS WINNER

A 'POWERFUL scene' of former drug addicts reading the New Testament has triumphed in a photography contest judged by renowned photojournalist Don McCullin.

Judges praised 'Brothers in Arms', by Paul Triller, for its 'immediate impact, fantastic use of light and real intensity'.

Triller, who shot the winning image in Romania, won a £1,400 prize that included a Nikon 1 V1 camera.

The photo (right) won the Moments of Faith category.

Open to amateurs only, images were judged on visual impact, composition and emotional connection.



**Do you have
a story?**

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AP
THIS
WEEK
IN...

1892

THE coming of snow, at least in the southern and metropolitan districts, is long delayed, but there is constantly present the soft grey haze of the damp atmosphere, and thicker mists which make landscape so picturesque and pictures so suggestive. Abundance of water, too, everywhere making reflective little pools amongst the grass, and filling the great cart ruts on the country road. Good reader, don't forget these things ere the frost descends and winter's white robe covers it all up. We strongly recommend, however, the use of a waterproof focussing cloth in place of the velvet or other fabric. The best of mahogany and leather is better protected from the moisture in the air, which at this season of the year can hardly be escaped.

The abundance of water at this time of year made for 'reflective little pools amongst the grass, and filling the great cart ruts on the country road'. Although the mists of winter 'make landscapes so picturesque', dampness in the air could damage the mahogany and leather of the day's cameras. While AP encouraged photographers to make the most of the conditions before 'frost descends and winter's white robe covers it all up', the journal advised: 'We strongly recommend... the use of a waterproof focusing cloth in place of the velvet or other fabric.'

CLUB NEWS

Club news from around the country

5C CAMERA CLUB

The club held a still-life evening ahead of its first competition. Meetings take place on Mondays from 8-9.30pm at Belsize Community Centre, Celta Road, Woodston, Peterborough. The first visit is free. For details call 07790 889 640.

BATH PHOTOGRAPHIC SOCIETY

The club stages its annual exhibition from 11-15 December at Bath Central Library, The Podium, Bath BA1 5AN. For more details visit www.bathphotographicsociety.org.uk.

MID-SOMERSET CAMERA CLUB

West Mendip Community Hospital plays host to an exhibition of members' work until January 2013. The hospital is located at Old Wells Road, Glastonbury, Somerset, BA6 8JD. Visit www.midsomersetcameraclub.org.uk for details.

SNAP SHOTS

● A rise in online photo storage has lifted the photo book market to a new high. Sales in Western Europe are predicted to have grown more than 12% by the end of 2012, earning more than €700 million, according to Futuresource Consulting. 'Photos are increasingly being stored in the cloud, rather than locally on hard drives, allowing consumers to create photo books across a wide variety of devices,' said analysts.

● Image-editing software maker DxO Labs has added the Nikon 1 J2 and Sony NEX-5R to its list of compatible equipment. To download DxO Optics Pro v8.0.1, visit www.dxo.com.



Mount Kinabalu, taken while on a flight to the Solomon Islands



Borneo rainforest – one of the oldest rainforests in the world

Photographs released from tour

KATE SHARES PICS FROM BORNEO TRIP

SEVEN photographs captured by the Duchess of Cambridge on a recent trip to Borneo have been revealed in an online gallery.

Among the images is a picture of Mount Kinabalu (see top), Borneo's highest point, captured by the duchess on a flight to the Solomon Islands.

Another shows an orang-utan the couple spotted during a trip to a rainforest (below right).

The duchess, who has been interested in photography for several years, took the photos during a visit to the research station at Danum Valley while

on her Diamond Jubilee tour with the Duke of Cambridge to south-east Asia and the South Pacific two months ago.

In 2010, before she married, Kate Middleton secretly prepared a portfolio of images ahead of an exhibition of her work.

Photography careers are nothing new to the royal family. Both Lord Snowdon and the late Lord Lichfield carved out and maintained high-profile careers as photographers.

To view more of Kate's images, visit www.dukeandduchessofcambridge.org.



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Digic 5 Processor
Full HD movies
continuous shooting
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650D 18-55 IS II Kit £595.00 £24.79 P/m
650D 18-135 STM Kit £879.00 £36.62 P/m

EOS 7D



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Full HD movies
8fps Shooting
100% viewfinder
Integrated Speedlite transmitter
7D Body £1069.00 £44.54 P/m
7D 18-135 IS Kit £1335.00 £55.62 P/m
7D 15-85 IS USM Kit .. £1539.00 £64.12 P/m

EOS 5D MK II



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Digic4 Processor
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Integrated
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EOS 60D



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60D 17-85 IS Kit £899.00 £37.45 P/m

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EF 16-35mm f2.8 L USM Lens	£1119.00	£46.62 P/m
EF 17-40mm f4.0L USM Lens	£599.00	£24.95 P/m
EF-S 17-85mm f4-5.6 IS USM Lens	£349.00	£22.10 P/m
EF-S 18-200mm f3.5-5.6 IS Lens	£399.00	£23.27 P/m
EF 24-105mm f4L IS USM Lens	£819.00	£34.12 P/m
EF 24-70mm f2.8L II USM Lens	£2299.00	£95.79 P/m
EF 28-135mm f3.5-5.6 USM IS Lens	£319.00	£21.26 P/m

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EF 300mm f4.0L USM IS Lens	£1099.00	£45.79 P/m
EF 200mm f2.0L IS USM Lens	£4939.00	£205.79 P/m
EF 200mm f2.8L II USM Lens	£599.00	£24.95 P/m
EF 85mm f1.2L II USM Lens	£1649.00	£68.70 P/m

Canon Macro Lenses



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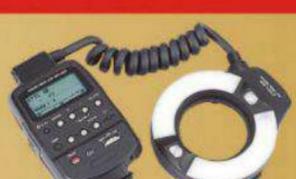
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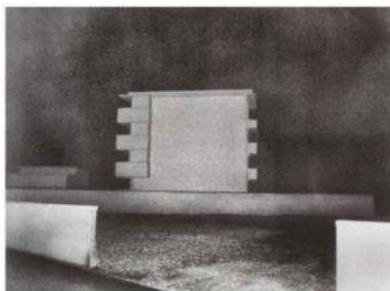
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© DAISUKE YOKOTA



© TRENT PARKE/MAGNUM PHOTOS



© LUCA DESIENNA



© CHRIS RAIN

MONO: VOLUME ONE

Edited by Luca Desienna. Gomma Books, £39, hardback, 270 pages, ISBN 978-1-62050-421-5



BOOK

THE WORK of a multitude of contemporary black & white photographers has been collected to appear in this book, which aims to promote exciting current work in this enduring medium.

An enormous breadth of talent is packed into these pages. Standouts

include Trent Parke's almost theatrical compositions (above centre), Daisuke Yokota's distorted representations of abstract shape and colour (top), and Chris Rain's singularly dark images that feel like illustrations from a macabre storybook (above). Every reader will likely find different artists standing out for him or her, and some

that don't sit too well. However, analysing why such feelings, positive or negative, are being evoked is just what makes this book so gratifying. Lovers of art and contemporary black & white photography should think about supporting this commendable project.





BOOK

Postcards from Babylon: A Rough Guide to Liberation

By Christian de Sousa. Lecturis Publishing & dancing Taoist press, £39.95, hardback, 304 pages, ISBN 978-90-70108-82-3

THIS book is the product of 15 years of exploration and photography undertaken by Christian de Sousa. In his visual and textual odyssey, de Sousa relates his own story of travel around the world and his struggle to define how a breadth of modern cities relate to his idea of a modern 'Babylon'.

De Sousa's blurred, chaotic style of photography in *Postcards from Babylon* won't appeal to everyone, nor will his

penchant for philosophy and tangential anecdotes. The book is well produced, and if de Sousa's written self-expression is sometimes vague, it never seems less than sincere. If the idea of experiencing a personal photographic journey appeals enough to excuse some authorial indulgence, this is worth checking out.



EXHIBITION



Grim Street: Mark Cohen

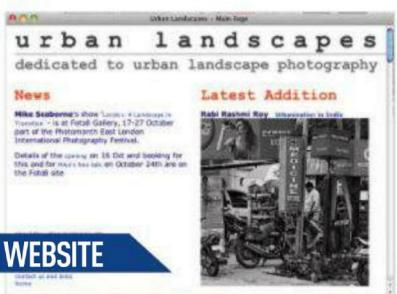
Until 27 January 2013. Third Floor Gallery, Third Floor, 102 Bute Street, CF10 5AD Cardiff. Tel: 02921 159 151. Website www.thirdfloorgallery.com. Open Wed-Sun noon-6pm. Admission free

MARK Cohen has spent a lifetime photographing the streets of Wilkes-Barre, a Pennsylvanian mining town in the US. This exhibition of his work from the 1960s and '70s shows Cohen's almost invasive approach to street photography. He gets very close to his subjects, and this suits his

off-kilter style perfectly. The rough crops, loose framing and humorous compositions feel at odds with the muted colours, and the resulting images are surreal in a way that is vividly memorable. For a different take on street photography, consider paying this exhibition a visit.

www.urbanlandscape.org.uk

URBAN landscape represents 'an attempt to understand our experience of the city...', focusing on structures and processes rather than people. With images taken in areas as diverse as London, China and India, there is good material here. The design of the site is fairly rudimentary, and some of the sections such as 'Theory' and 'Themes' are clearly in need of fleshing out.



WEBSITE

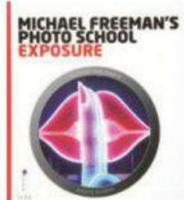
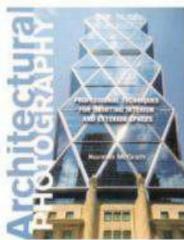
CONDENSED READING

A round-up of the latest photography books on the market

● ARCHITECTURAL PHOTOGRAPHY

by Norman McGrath, £21.99 Norman

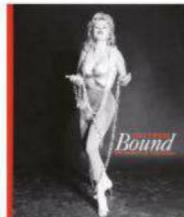
McGrath brings the wisdom of years of experience to this handbook of the technical and practical aspects of a career in architecture photography. The book features an enormous selection of images from McGrath and others, and every aspect of the practice is given a thorough going-over. Recommended for anyone considering a career in this field. ● **MICHAEL FREEMAN'S PHOTO SCHOOL: EXPOSURE**



by Michael Freeman, £17.99 In another of his superb technical guides, Michael Freeman lays out the rules of exposure, explaining all the key concepts.

The challenges in each chapter give readers a chance to learn by doing, and the images throughout are excellent. ● **HOLLYWOOD BOUND**

by Tony Nourmand and Peter Doggett, £19.95 One of the more niche titles available this year, this book provides a gallery of Hollywood stars from the '30s to the '60s 'chained, roped and tied', with high-quality images and colourful (albeit perfunctory) commentary. If you know someone longing to combine their love of classic cinema with their interest in bondage, you have stumbled on the Christmas gift of the century. ● **AUSTRALIAN MONGREL**



by David Darcy, £25 Dogs sleeping. Dogs playing. Dogs mustering cattle. Dogs joining the police. Dogs taking out small business loans. Dog lovers will be in heaven with this book, filled to bursting with photographs of mongrels from Down Under engaging in almost every activity imaginable. Author David Darcy is clearly a huge canine enthusiast, and the enjoyment in his writing is infectious.

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Letters

Share your views and opinions with fellow AP readers every week

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LETTER OF THE WEEK



IT'S NOT THE CAMERA THAT COUNTS

I would just like to offer Martin Topping (*Letters*, AP 1 December) and any other readers in his situation a few words of encouragement. Top landscape photographer Charlie Waite uses compact cameras, as well as his pro equipment, to take top-class pictures, while award-winning wedding and portrait photographer Annabel Williams uses her camera phone on photo shoots, as well as her camera. I also know a photographer who has won a few camera club competitions with photos taken on a compact camera, and that was competing against some members who use full-frame models and lenses costing thousands of pounds.

My advice would be to stop worrying about the lack of pixels, get to know your camera equipment inside out, and get out and use it. A reasonably good picture taken on a 6-million-pixel camera will still be a reasonably good picture if taken on a 20-million-pixel camera, albeit a better-quality one. I hope this helps, Martin. Happy shooting. **Frank Marwick, Fife**

You're absolutely right, Frank, it's the photographer, not the camera, that truly matters – **Debbi Allen, deputy/features editor**

NIKON'S NEW BLUNDER

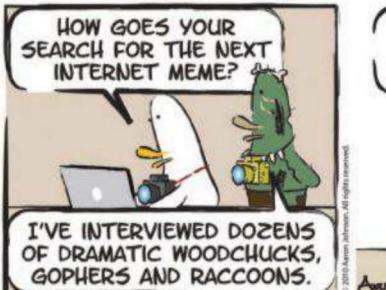
Nikon is losing the plot. First, it bans film in a competition despite still making a top film camera, and now the D5200 is billed as for 'real hobbyists', which the company defines as 'aged 25–50 seeking creative expression' (*News*, AP 17 November). So presumably it doesn't think that us over-50s should buy its products – or that we are genuine hobbyists. Well, I will happily comply with Nikon's view of its customers, and won't be buying a D5200 any time soon or, indeed, any of its products. **Keith Longmore, Norfolk**

VOTE WITH YOUR FEET

Mike Rignall and many others are confused and upset over the Nikon ban on film images for its Landscape Photographer of the Year competition (*Letters*, AP 1 December). Nikon may have made a bad decision, but then, has it? The company is simply following Kodak's digital decisions, and it's possible that it, too, is making wrong ones. After all, thousands of photographers still use film, and the likes of Fujifilm and many photo labs still provide a service to film users.

There is, of course, a simple answer to

What The Duck



AN ERROR NEVER TO BE REPEATED

In their defence of David Byrne regarding his disqualification from the Landscape Photographer of the Year competition, both Mike Rignall and Peter McKenzie (*Letters*, AP 1 December) seem to be missing the point entirely. David Byrne made a basic

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



LESS HASTE, MORE SPEED

Imagine my surprise on reading about the street photography *Masterclass* with Cathal McNaughton (AP 10 November) to see photographs with the same background feature as I had chanced across just ten days earlier, on my own day of street photography in a different city: the large night skyscraper scene (above). However, the published photos could hardly be more different from my own. I was not uneasy about taking photos of the passing people, but a little concerned that any resulting photos of my own would be drawing so much from a large version of someone else's photographed scene of the city buildings. However, as mine was inside a shopping centre, on a shop window, a clean shot at it would probably have been as difficult as producing anything fancy from it, with the shopping centre lighting, reflections of the surroundings and bright lights seeping through from the shop behind.

Instead of a clean shot, I went for the essence of what such a city scene should mean: bright lights, signs and reflections,

the outrage over this highly public event, and that is *all* prospective entrants boycott the competition, and either a) enter other competitions, or b) enter exhibitions, the majority of which do not have such restrictions – the images speak for themselves. Most exhibitions have prizes, too. The Hasselblad Supercircuit Exhibition in Austria is one such example – and you don't even need to own a Hasselblad!

An alternative option is to approach your nearest library that offers free (yes, free!) exhibition space to local photographers. Permission is usually given to include your 'photo bio', too, so in effect free advertising, and from then on the world is your oyster.

If all film photographers (and maybe some digital enthusiasts, too) boycott the Nikon competition, and write to the company explaining why, Nikon will hardly be able to ignore so many. It could well have its pocket hit and re-evaluate its decision. But you *all* need to take that action; it is simply no good just writing to the media and then doing nothing else. **Peter Carey, Hampshire**



For her street photography project in a shopping centre, Jill sought out the 'essence' of the experience

people rushing by and a sense of anonymity. I did not want a clear-cut copy of the original, but something with movement and energy. Playing around with shutter speeds wasn't enough, so I altered the white balance, exposure compensation, ISO and aperture settings as well. Unfortunately, I had come across this potential background less than 20 minutes before I was due at a photographic talk, so although I spent a full ten minutes there, I did not have the time to do it justice. So as well as photography with a sense of

movement, it was a rushed job, too!

It had crossed my mind whether any other photographers had made anything of the same area, so it was great to see a similar background in another city treated so differently. **Jill Beeton, Essex**

Cathal's Belfast and my Westfield London are not so different through the viewfinder, Jill. I'm really glad you enjoyed both Masterclasses – Cathal's in print and mine in the flesh
– **Damien Demolder, Editor**

error with his entry in failing to match the light in his imported sky with the light falling on the rest of the picture, notably on the two boats. Surprisingly, the judges didn't spot this until it was pointed out by others. They then had no option but to disqualify his entry from the competition for a breach of the rules. Personally, I can't see what is wrong with exchanging such a transient feature as a sky in any picture and I do it myself quite regularly, but the new sky must complement the rest of the picture. I would contend that if David hadn't been careless in this aspect, nobody would have been any the wiser and he would now be £10,000 richer and unaware that he really should have read the rules. I bet he won't make either of these mistakes again!

John Edwards, Flintshire

SAVING OUR IMAGES

I was interested to read Greg Lewis's *Backchat* article regarding the restoration of flood-damaged images (AP 10 November). It is worth noting that there are volunteer schemes from time to time to assist flood victims. Many groups within Japan and beyond took part in schemes to restore photos after the tsunami of 2011. A couple of towns actually employed staff to preserve and restore images. It's a great initiative, and underlines the importance photography plays in all our lives.

Tim Parnell, via email



© NICK DUNN

REMINDER OF MY MORTALITY

Thank you for the article granting me *Icon of Photography* status (AP 3 November). Lest I become too pompous – I am looking at two Sicilian icons (one of which is shown above), on my wall, that I collected on a trip in the early '60s. They are looking distinctly decrepit. **David Hurn, via email**

BACK CHAT

AP reader Eric Malik shares some tips on ways of saving money in these times of austerity

CUTBACKS and higher prices everywhere can have an impact on our wallet, but not if you are determined to start sensible penny watching. Buying low-cost items – my wife calls them 'cheap' – can open up a new avenue without damaging your photographic enthusiasm.

A basic shopping list helps, at least to give you a target. My aim to spend under £20 for bits and pieces was a key starting point. First port of call was a recent camera fair and an early arrival on the doorstep.

One stallholder had camera bags under the display table just piled on the floor. 'How much, please?' I asked hopefully while holding up something almost brand new and perfect for my compact system camera and accessories. 'Give me a pound as I'm keen to get rid of them, and I have plenty, as you can see,' came the surprising reply. I have never whipped out money so quickly without trying to grin too much at the same time.

Onwards and upwards, then, to another stall and what seemed like a heap of discarded odds and ends. Some careful sifting, casually and not too hurriedly, saw a camera pistol grip rise to the surface through the tangled mass. This is certainly not an accessory with wide appeal, but to a left-hander like me it was a great find, as camera makers clearly favour right-handers. I was ready to barter without knowing the price, as part of the usual drill, only to be told, 'It's yours for 50p.'

Next stop saw me looking closely at a variety of telephoto lens cases. Knowing the measurements helped, and after a quick check to be certain of a good fit, I made my move on the £2 asking price. My £1 coin was accepted with barely any recognition. That is what most would call a silent deal, I think. One pristine holdall shoulder bag, one excellent grip and one mint lens case, and £2.50 blown!

Camera backpacks have come under scrutiny as well. Basically, they are sturdy backpacks with protective, tailored padding inserts at usually high prices. My laptop backpack looked strong enough but needed some interior modifications. A trip to a local store that sells everything for £1 provided a good answer. Here I found twin packs of chamois-leather-covered foam windscreens cleaning blocks of a decent thickness and strength. Five packs for £5 added to the budget.

Some careful joining together and added support from new off-cut strips of dense carpet underlay, suitably covered for appearance, gave a sound working internal structure, fit for purpose and one suiting my needs.

A £7.50 total outlay goes to show that looking after the pennies can pay off and keep you happy with your hobby – and with your spouse!

PHOTO INSIGHT

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ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

Andrew Sanderson explains the thinking behind his Gothic image taken in a graveyard and talks about some of the things that have influenced his work

THIS image was taken in 1989 on a very cold morning – something that I think is pretty evident from the shot. I took out my Mamiya RB67 and it was so cold that my hands were actually sticking to the tripod. There was a thin sheen of frost over the trees and grass that gave the area a real visual crispness.

When I first happened upon this scene it struck me that there was a repetition of shapes. If you look closely, you can see the shapes on the edges of the cobweb echoed in the carved shapes in the gravestones. I also found it incredibly exciting that there was a distinct separation between the gravestones and the background. This was due to the thin mist that was hanging over the area. It gave the place a really unusual perspective – it's somewhat three-dimensional. The mist has blurred the background and I've further emphasised that by using a relatively shallow depth of field. During the printing process I burnt the background in slightly just to draw the gravestones out a little more.

When you're printing, it's very important to choose the correct grade of paper – in this case, on multigrade paper, using grade 3½ and 00 – to achieve the tonal impact you want to give to your shot. It's not just a matter of ensuring that your printed

tonal range matches the tonal range of the negative. It's not about getting your blacks black and your whites white because, although tonally accurate, this won't necessarily be interesting. Photography is often about interpretation. A little bit of contrast here and there will increase the impact of your image by showing your viewer that certain sections of your image are significant. That's what I did with the frost, for example. Choosing the right level of contrast made it much more apparent on the print and it really holds the viewer's eye. Then the rest of the image is another contrast to balance it all out. The trick is to do it without it looking too obvious.

I want to draw attention to the composition here. One thing that really annoys me is when two things line up in a picture. I'm talking specifically about when you have two objects, one in the background and one in the foreground, and they line up so they look as if they're touching each other. For me, there either has to be a gap between them or a proper overlap. In a situation like this image, with things all over the place, it's difficult to find the right position where you haven't got some awkward shape that appears to grow out of something else. That's a crucial part of the composition for me.

I've photographed in graveyards many times and this is perhaps the most successful shot that I've ever produced. Graveyards have always been seen as photogenic subjects. There's something mysterious about them. They evoke thoughts of death, but in a very quiet way. For example, Highgate Cemetery in London is a spectacularly gothic location, so it is often used in photographs. If you're in a place like that when faced with these kinds of weather conditions you're onto a winner.

This image looks like it came straight out of a Universal Studios horror movie. If you look at those old black & white movies, the application of light, shadow and shape is absolutely incredible. It's such strong imagery. You watch the film and you get absolutely involved. I'm full of admiration for the lighting guys who worked on those films. They had no way of seeing the results of their craft until it was finished. The only thing they had to go on was the picture they had in their heads. Often they would work without lightmeters – all they had was experience.

There's something so lovely about looking at black & white films. The early cinematographers have been a big influence on me, but then there are painters like Stubbs and Rembrandt. I'm also influenced by 1970s photographers such as Jerry Uelsmann, whose work, although a little too manipulated for my tastes, was undeniably technically proficient. I also love the gritty stuff Japanese photographers were producing around the same time. Christian Vogt was another photographer who had an impact on me. His work with simple figures, shapes and props was very interesting.

One thing it's important to note is that when you become established and immersed in photographic practice – or any art form, in fact – you must always remain open to new influences. There are so many brilliant and exciting photographers out there and it would be almost impossible to discover them all in a lifetime. There's always someone out there who can teach you something new, and even, in some cases, alter the direction you take with your work. **AP**

Andrew Sanderson was talking to Oliver Atwell



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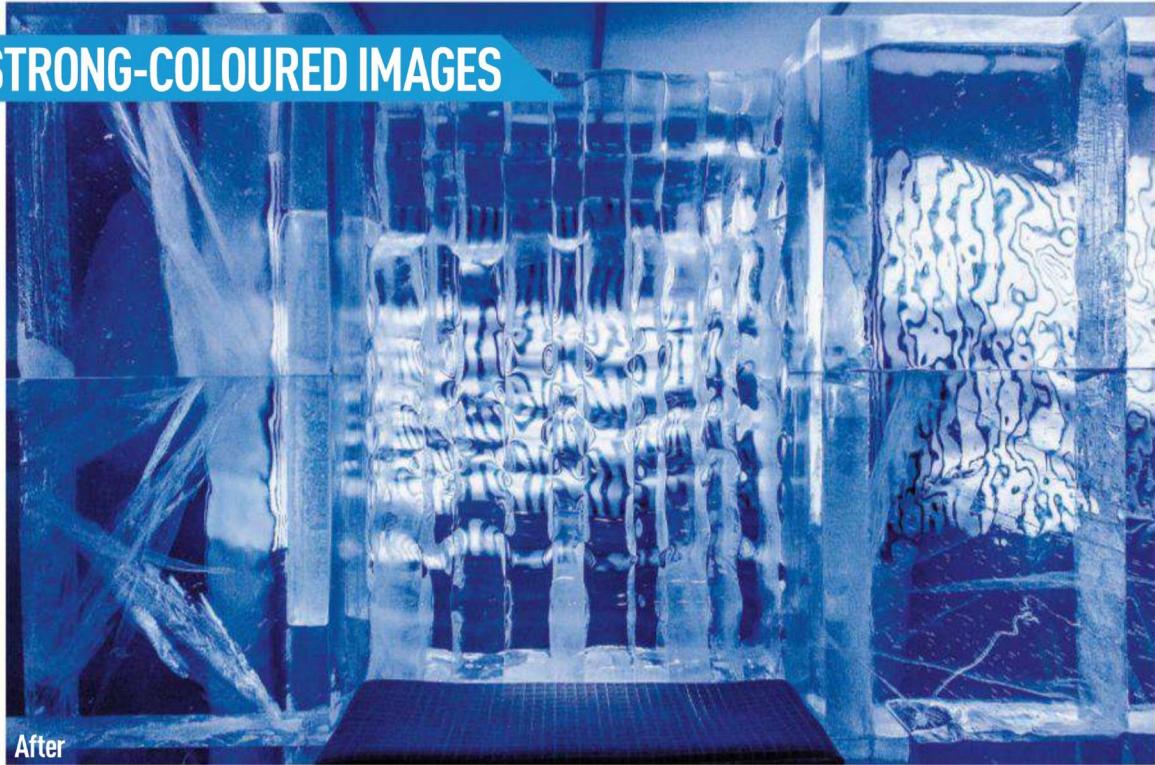


MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how he corrected an underexposed image of a scene that fooled his camera's auto exposure

HAVING made several trips to Scandinavia, I know how cold it can get. Norway offers an extra chilling experience with its Ice Hotel and bars, such as this one in Oslo. The ice walls are backlit by LED lights, some of which change colour to create different lighting moods. Such scenes are challenging for photographers. It's best to shoot raw to have more room to experiment when processing the photos, but even so scenes like this can easily fool a camera's auto metering. This picture was underexposed, but once edited it became quite interesting.

The usual rules of raw processing don't always apply when editing photographs like this. For example, there's little point adjusting the colour noise settings from



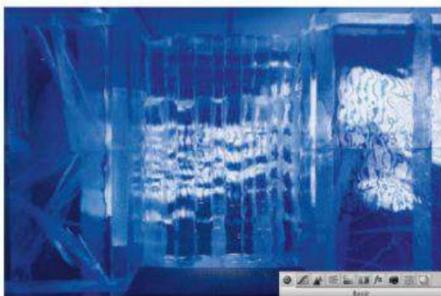
Before

the defaults since the image was mostly blue and it was luminance noise, not colour noise, that was the problem. The white balance is also fairly meaningless when you shoot an abstract colour subject. It is important to realise that the colours captured in raw mode may far exceed those of the display you are

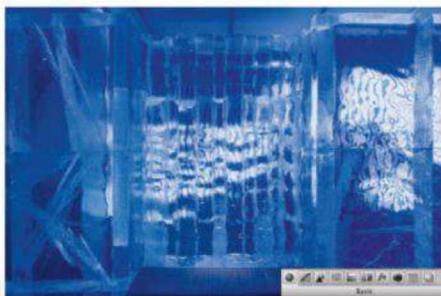
using and will certainly exceed those that can appear in print. So it is a good idea to decrease the Vibrance or Saturation to achieve a more detailed image with better colour definition. Here, I applied a small reduction, but some highly coloured images may benefit from a much bigger negative Vibrance adjustment.



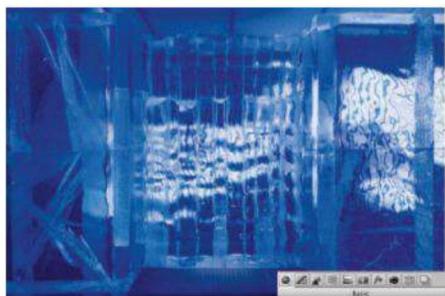
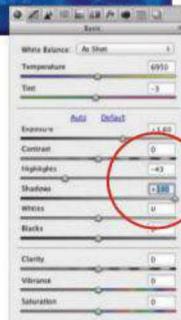
1 Here you can see the original shot that was taken using an auto exposure meter setting on the camera. The bright lights in the subject caused the camera to capture a darker exposure than would be considered ideal.



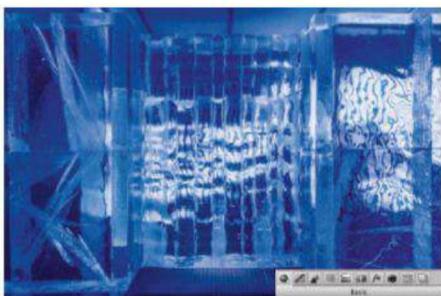
2 The first step was to lighten the photograph. To do so, I opened the raw image via Camera Raw and adjusted the Exposure slider to set what I thought should be the correct exposure brightness. In this example, I have used Camera Raw 7.2 for Photoshop CS6.



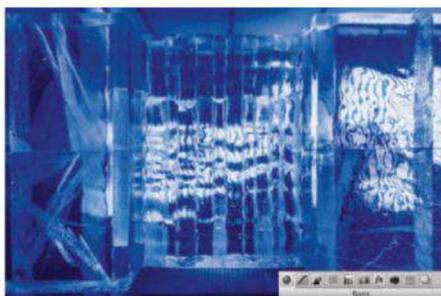
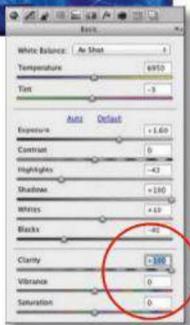
3 I then adjusted the Highlights slider to darken the highlights zone and restore more detail in the highlight areas. Similarly, I was able to adjust the Shadows slider to lighten the darkest shadows in the picture. The combination of these two adjustments helped constrain the dynamic range of the original scene.



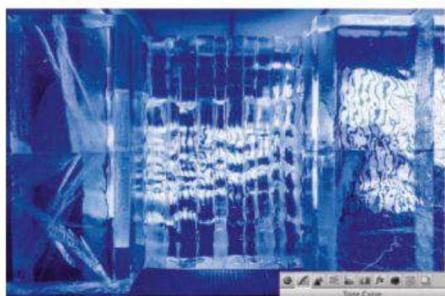
4 Next, I adjusted the Whites and Blacks sliders in order to fine-tune the highlight and black clipping points. The difference between this and the last step was quite subtle, but these two adjustments certainly helped expand the contrast more.



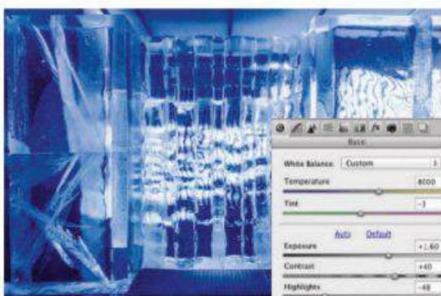
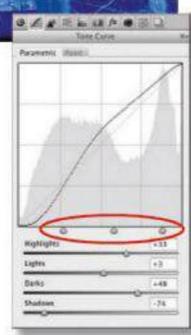
5 The photograph still needed some more punch. To do this, I adjusted the Clarity slider, taking it all the way up to the maximum +100 setting. Doing so helped emphasise the midtone detail and also made the image appear to be sharper.



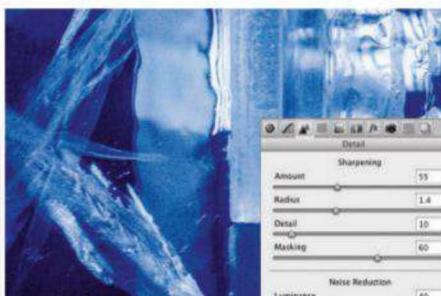
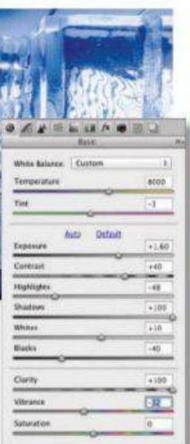
6 I still wanted to increase the contrast in this picture, so to start with I used the Contrast slider in the Basic panel and raised this as much as I dared in order to achieve a slightly more contrasty appearance in the image.



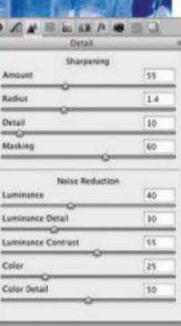
7 I was careful not to overdo the use of the Contrast slider because I also wanted to make full use of the Tone Curve panel controls to fine-tune the tone contrast. You'll note here that I also adjusted the three zone sliders (at the base of the graph) to help optimise the Tone Curve slider adjustments applied here.



8 With a subject such as this, there is no 'correct' white balance setting you should use. I could have set the white balance here to anything I liked really, although dragging the white balance Temperature slider to the left made the image more blue and caused more of the deep blue colours to appear to clip. Dragging the slider to the right gave me a more detailed and more cyan result. I also decreased the Vibrance slightly.



9 All I needed to do now was to adjust the capture Sharpening and Noise Reduction settings. This photograph was captured at ISO 1600 on a Canon EOS 550D camera. The noise isn't too bad here, but not as smooth as what you might expect from the latest DSLRs. I adjusted the Luminance section sliders to deal with the luminance noise and then adjusted the Sharpening sliders to sharpen the image after I had set the noise reduction.



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Make the most of winter

Drab, overcast days may be part and parcel of winter weather, but they needn't stop you producing successful images. **Lee Frost** offers some inspiring ideas

WHEN you think of winter, what comes to mind? Crisp sunshine from a low sun, perhaps? Or long shadows raking across a snowy landscape, trees coated in hoar frost, frozen waterfalls and streams? These – and more – are the things we look forward to photographing in the final season of the year, but in reality most winter days are dark, grey and dismal. It's more likely to rain than it is to snow and the shots we take often look black & white before we've

even thought about removing any colour.

You could admit defeat when yet another day like this presents itself. Alternatively, you could see imperfect conditions as an exciting challenge that has to be tackled head-on.

I prefer to rise to the challenge. If I've made the effort to get out with a camera, I hate returning home empty handed so I'll do whatever it takes to make sure that doesn't happen. Also, I lead photo workshops, and when a bunch of keen photographers have

been looking forward to some photo action for months, we can't simply down tools because the sky's overcast.

Over the years, I've embraced techniques to make the most of undesirable winter weather. It's not a case of trying to turn a silk purse into a sow's ear, but rather seeking out subjects and employing techniques that suit the conditions. More importantly, it's also about breaking down the preconceptions we have about flat, grey, damp days and seeing positives rather than negatives. Once you can do that, it's possible to produce successful images no matter how depressing the weather gets!

Over the next few pages I'll show you some of the things you can achieve in these cold winter months.

Above: Winter can offer just as many aesthetic scenes as the warmer months

◆ **IN GREY** winter weather, contrast is low and the light very soft so the landscape can appear flat and featureless. After snowfall this effect is multiplied, not only because the snow buries features that we'd normally be able to see, but also because in soft light, snow tends to lack texture so any sense of depth and scale is lost. Don't be tempted to hunker down indoors and eat mince pies, though, because it's still possible to produce successful images.

I prefer to take a more abstract approach in such conditions, looking for simple subjects or scenes and creating unusual compositions by shooting from alternative angles or minimising the features included. Trees, fences, telegraph poles, walls, statues and monuments, whether natural or man-made, these features can work well when approached in the right way.

What you leave out can be as important as what you leave in. Compose the shot as you would normally, then simplify it by zooming-in or taking a few steps forward so some features are intentionally cropped.

ABSTRACT SIMPLICITY

**Alnmouth Beach,
Northumberland**
Canon EOS-1Ds Mark III,
17-40mm, 1/20sec at
f/22, ISO 100

ALL PICTURES © LEE FROST



◆ **WHEN** you draw open the curtains in the morning and see endless grey sky, it's natural to assume that the day started like that so there was no point rising any earlier – and certainly no point heading out with a camera. However, don't be so sure. I've been on location at dawn enough times to realise that no matter how dull the day eventually becomes, at dawn conditions can be much better. Also, when 90% or more of the sky is already grey, all it takes is a small chink close to the

horizon for some colour to seep through and it's amazing how much better it looks – partly because the effect of the colour is increased by the lack of it everywhere else! All you need to do then is use an ND grad filter to tone down the sky so that subtle colour is retained. I favour 'hard-edged' ND grads, especially when shooting at dawn and dusk, as the sky is brightest close to the horizon. Soft grads are too subtle towards the centre, so it's easy to lose that soft colour.

FILL THE FOREGROUND

◆ **THE EFFECTS** of overcast weather increase with distance, as features appear to fade into the gloom. Yet up close to the camera, clarity is good and the softness of the light means that lots of fine detail can be resolved.

A wideangle zoom is the best tool for the job – and the wider the better. I use a 17-40mm on a full-frame DSLR and often find the focal length cranked right back to its widest setting. On a non full-frame camera a 10-20mm zoom or similar will do the trick.

When you're shooting at such wide focal lengths, you need to get up-close and personal with bold foreground features, otherwise they're going to pale into insignificance. Get down low

and in close to snow-covered rocks, patterns in ice, flowing water – in fact, anything that will fill the foreground with interest. Wet knees are par for the course! For snowy landscapes, find a feature that will break up the expanse of white and lead the eye into the scene, such as a fence or a dry-stone wall.

Depth of field is plentiful at wide focal lengths, so you'll have no problems recording the scene in sharp focus. However, instead of stopping your lens down to f/22 (wide zooms aren't great at minimum aperture), use hyperfocal focusing. At 10mm, if you focus the lens on 0.5m and stop the aperture down to f/11, you'll achieve depth of field from just 25cm to infinity.



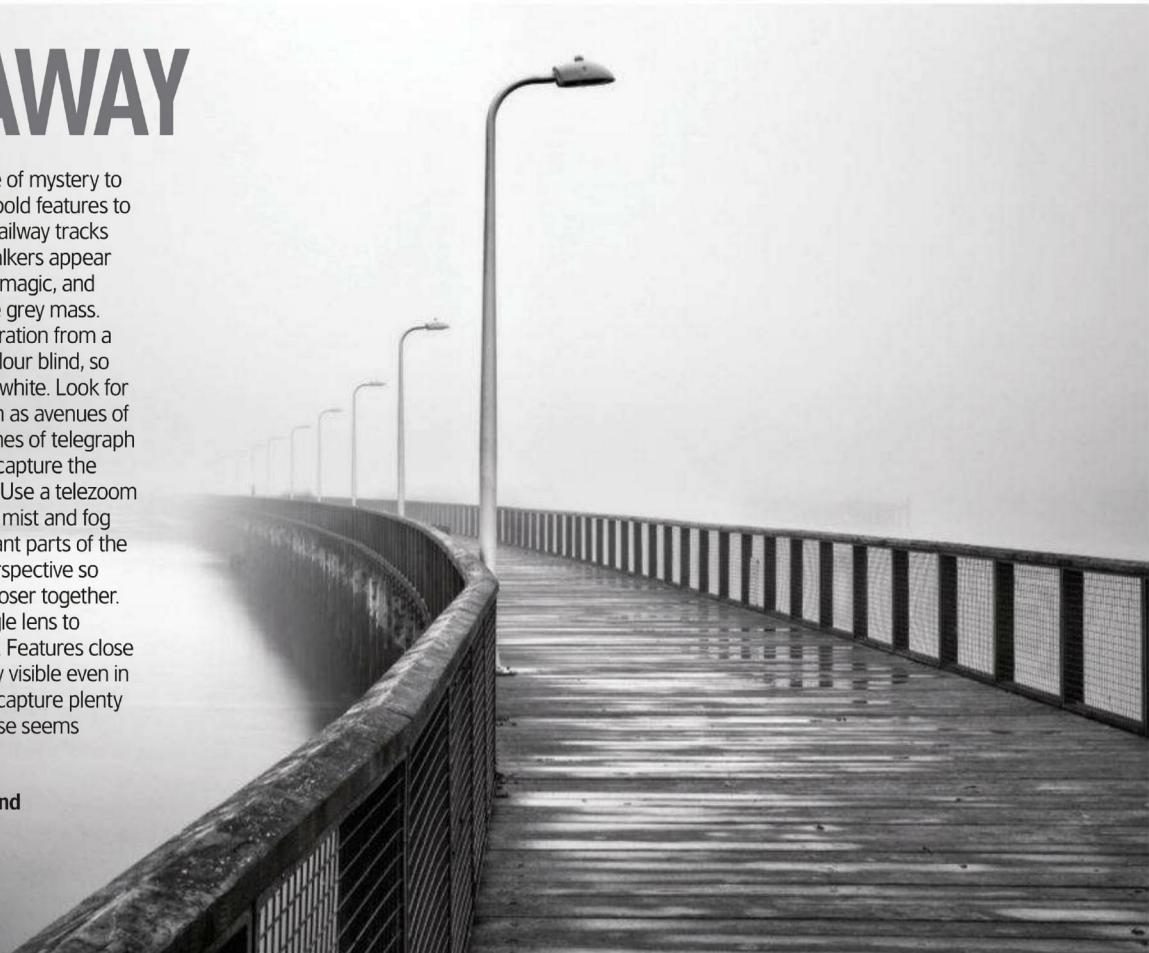
River Coupall, Scottish Highlands
Canon EOS-1Ds Mark III,
16-35mm, 2secs at f/16,
ISO 100, 0.6 ND soft grad

FADE AWAY

MIST and fog add a sense of mystery to the landscape and reduce bold features to simple shapes. Roads and railway tracks fade into the gloom, dog walkers appear and then disappear as if by magic, and sea and sky merge into one grey mass. Thick fog also saps the saturation from a scene and renders us all colour blind, so it's the weather for black & white. Look for repetition in the scene, such as avenues of trees, jetties and piers, or lines of telegraph poles or pylons so you can capture the effect of them fading away. Use a telezoom to emphasise the effects of mist and fog by homing-in on more distant parts of the scene and compressing perspective so the layers of tone appear closer together. Alternatively, use a wideangle lens to include foreground interest. Features close to the camera will be clearly visible even in fairly dense fog so you can capture plenty of detail while everything else seems to fade into oblivion.

Amble Pier, Northumberland

Canon EOS 5D Mark III,
24-70mm zoom, 40secs
at f/16, ISO 200, Lee Big
Stopper ND filter



QUIRKY COMPOSITIONS

ONE OF the problems when shooting in dull weather is overcoming the feeling that you're having to make do with second-best. It's rather like convincing yourself that you'd take better photographs if you had a more expensive camera. However, such negative thoughts hamper creativity, so embrace what you have to work with. Dull

weather actually has a lot going for it, being sombre, mysterious, menacing, unsettling, atmospheric and characterful. Let your own emotional response to a scene influence how you capture it.

This grabshot of a man walking his dog on a grey winter's day is a real rule breaker – there's lots of empty space, which is normally a no-no, and the two main points of

interest – the man and his dog – are at either end of the frame with a big void between them. Yet in a quirky way it works. The empty space sums up the mood of the day and the fact that the man is hurrying ahead suggests it's cold and miserable and he wants to get home, whereas his pooch is hanging back, determined to stay out for as long as possible.

Amble Pier, Northumberland

Canon EOS 5D Mark III, 70-200mm, 1/1000sec at f/4, ISO 500





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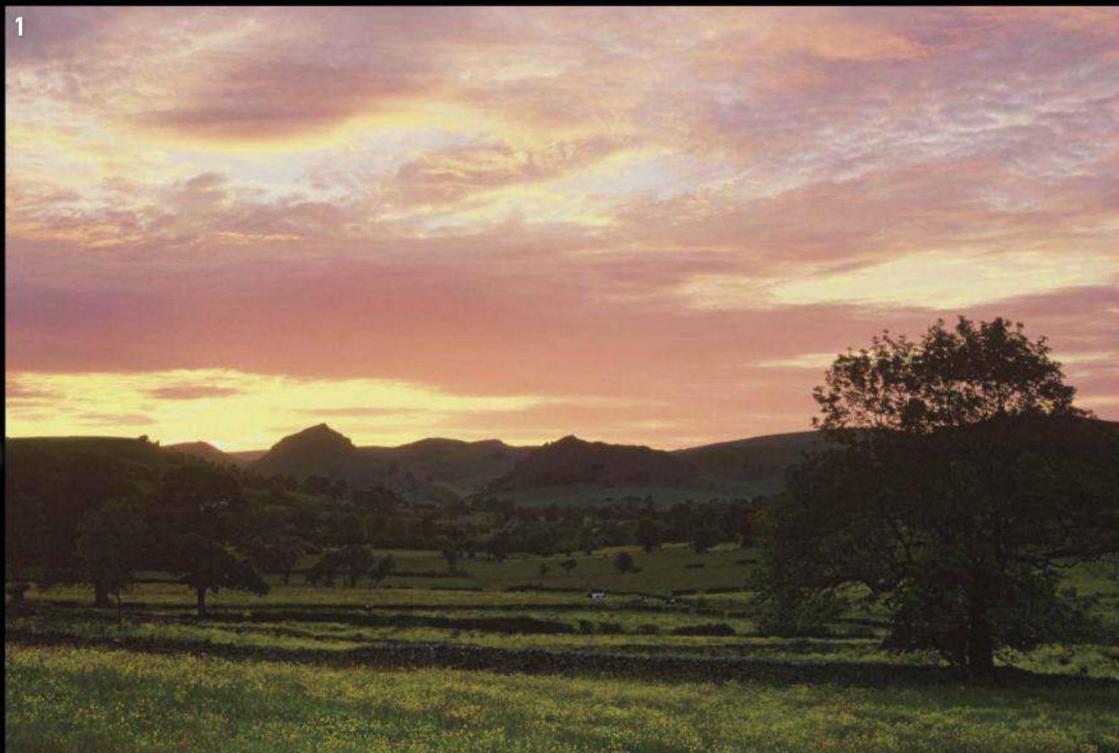
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Martin Leighton Nottingham

After witnessing a stunning winter sunrise about ten years ago, Martin realised that he wanted to share the profound effect that nature's beauty had on him. After a brief foray into painting he turned his hand to photography, and has since developed a knack for 'vast and colourful landscapes,' as he puts it. He plans to explore Scotland and North Wales in a bid to find more scenic vistas: 'I love looking for new areas and trying to find different views that will suit my photography' he says. To see more images from Martin, visit his Flickr page under username 'martini36' (www.flickr.com/photos/52345235@N05).



Summer solstice
1 A beautiful sunlit sky
dominates this peaceful
image taken in Buxton,
Derbyshire

Pentax 67II, 75mm, 1sec at
f/13, Fujichrome Velvia 50,
0.9ND grad, 81B warm-up
filter, tripod

Thornwick waves

2 The waves receding
from the camera give this
image taken at Thornwick
Bay in East Yorkshire a
feeling of motion

Pentax 67II, 75mm, 1/2sec
at f/16, Fujichrome Velvia 50,
polariser, 0.9 ND grad, tripod

**EDITOR'S
CHOICE**

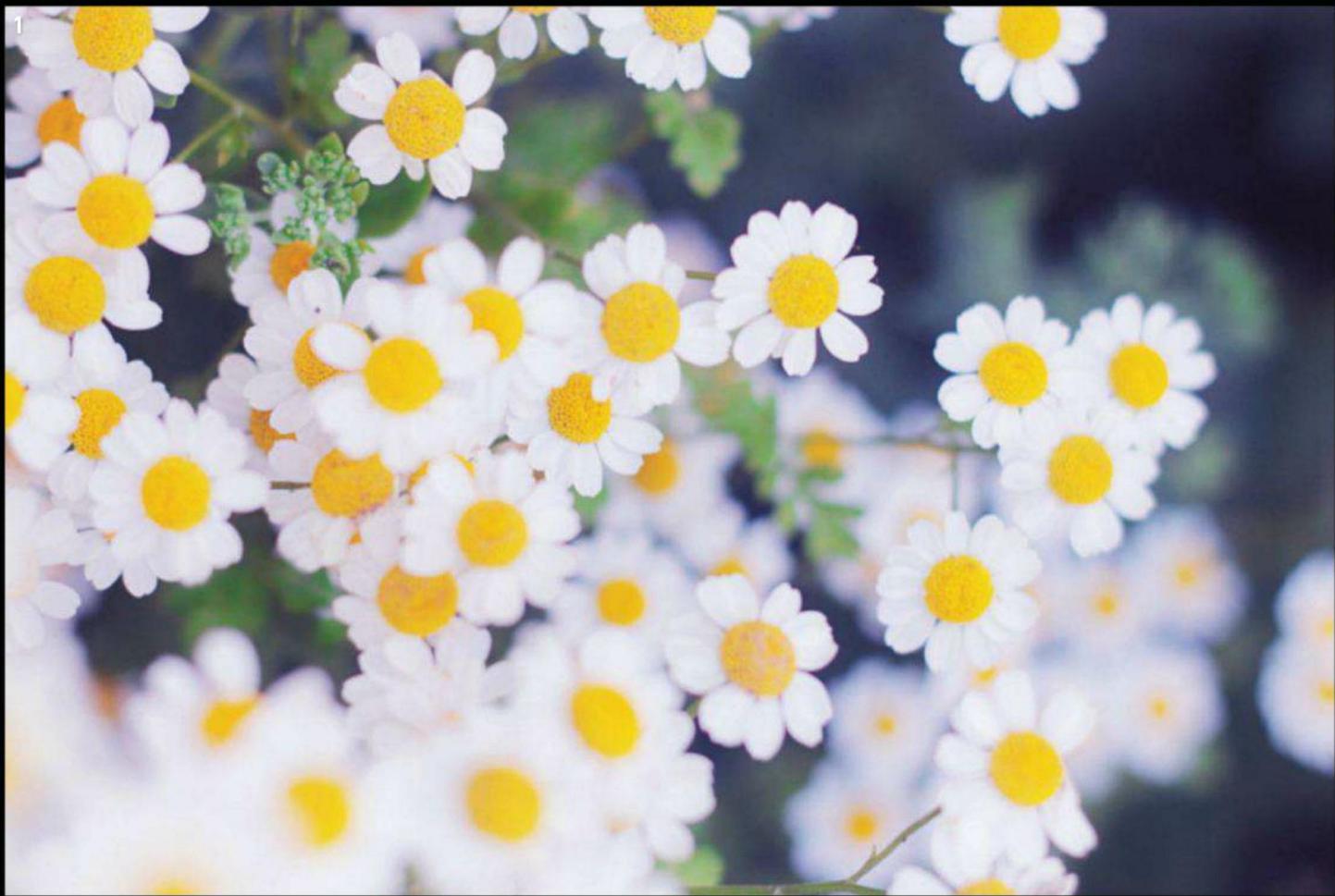
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World's end

3 The sunlight encroaching from the right is what makes this shot overlooking Llangollen in North Wales so striking and dramatic

Pentax 67II, 75mm, 2secs at f/22, Fujichrome Velvia 50, 1.2 ND grad, 81B warm-up filter

The difference between a mediocre photo and a great one is light. Here the colour of the sky and the position of the light have worked together to enhance the beauty of this scene – *Debbi Allen, deputy editor*



Sophie Shaw

Nottingham

Sophie's passion for photography began when a cancelled college class led to her taking a photography class instead. A few years and one photography degree later, she is now spending much of her time taking pictures of nature and wildlife. 'I find that once you start taking photographs, you begin to see the world in a different way, and then you spend the rest of your time trying to give people the opportunity to see things the way that you do,' she says. Sophie plans to try landscapes and seascapes next, and in particular to experiment with long exposures. 'I feel a greater satisfaction in knowing I have captured a natural image that can be appreciated without the need for digital editing,' she says.

4



Feverfew

1 The contrasting colours make this a dynamic image
Canon EOS 550D, 50mm, 1/250sec at f/2.8, ISO 200

Stage 2 shield bug

2 A shallow depth of field is used to great effect here
Canon EOS 550D, 50mm, 12mm extension tube, 1/250sec at f/3.2, ISO 800

Purple wild pansy

3 The reflection stands out in this well-focused image
Canon EOS 550D, 50mm, 1/60sec at f/4, ISO 100

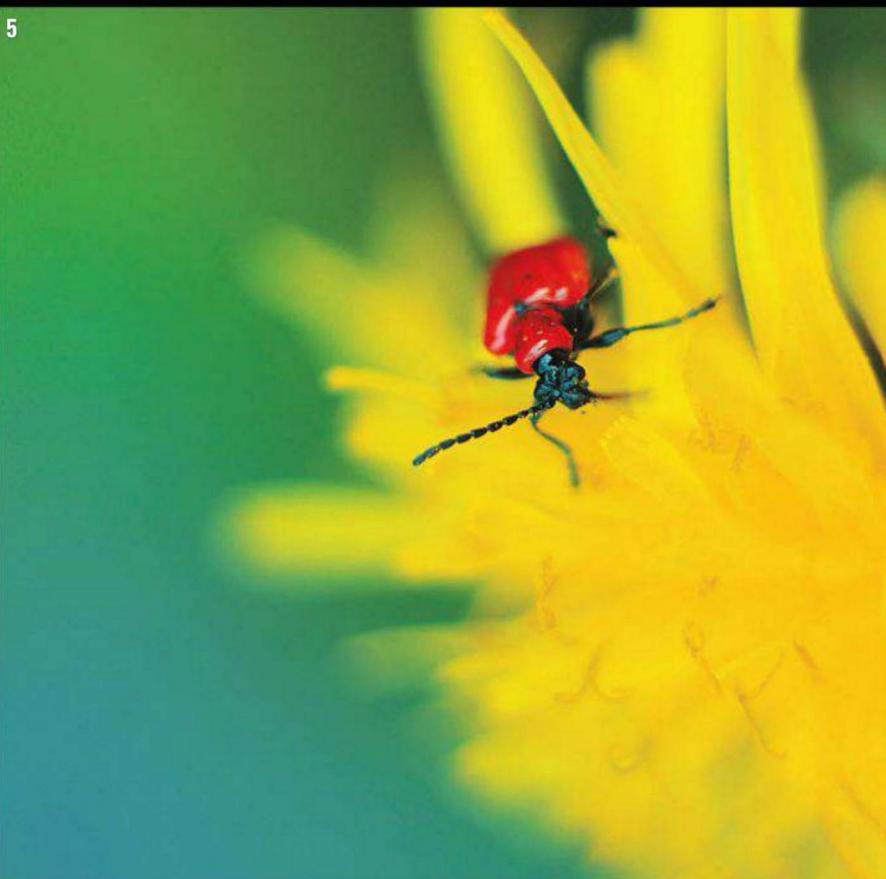
Skipper

4 This peaceful shot evokes a feeling of autumn
Canon EOS 550D, 17-70mm, 1/250sec at f/6.3, ISO 400

Lily beetle and dandelion

5 Sophie acted fast to catch this beetle before it took off
Canon EOS 550D, 50mm, 12mm extension tube, 1/500sec at f/2.2, ISO 200

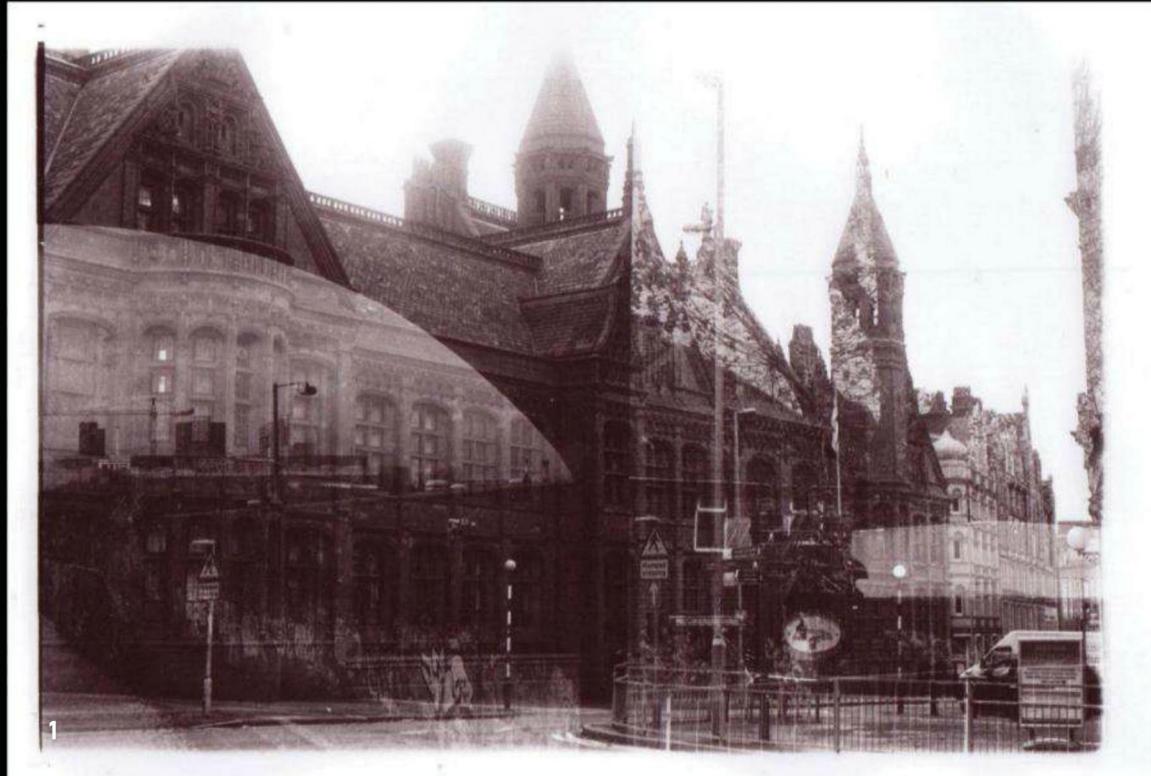
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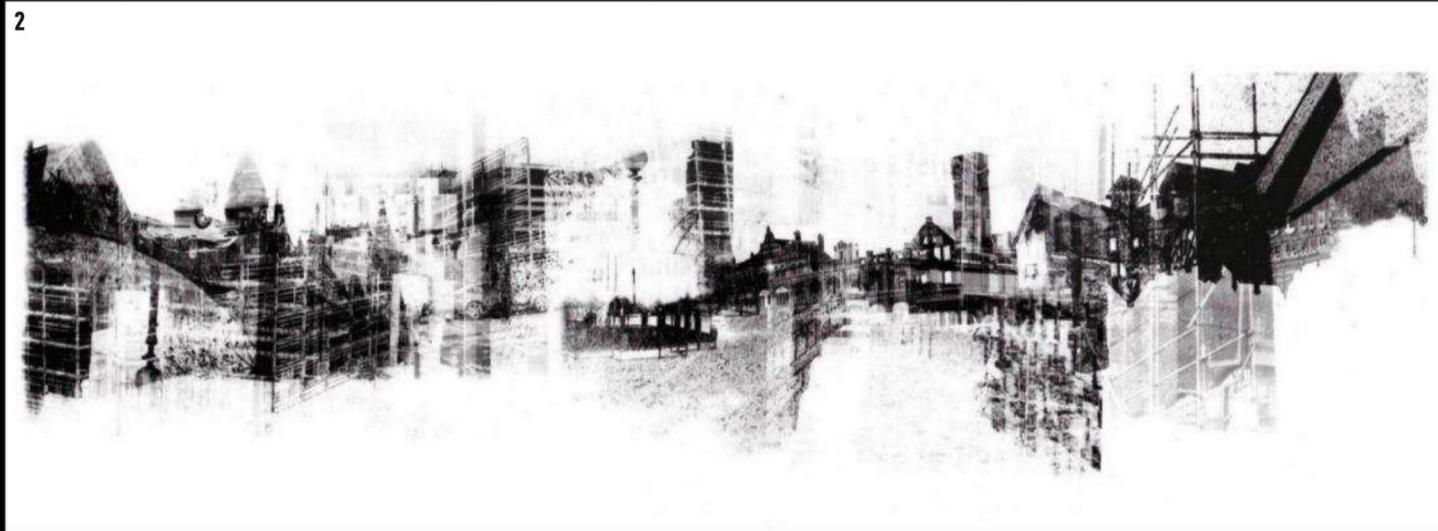
Fiona Hobson

Bristol

Fiona became interested in photography at a young age, thanks to her enthusiast father, and has since developed a passion for taking pictures of buildings. 'I started a graphic design course at college and became fascinated by the darkroom,' she says. 'It's awesome to look back on photographs you took ten years ago and remember the time and place so vividly.' As most of Fiona's work contains photographs of Birmingham, she hopes in the future to acquaint her camera with her home town of Bristol. 'I would like to start a new photographic adventure in my town,' she says. To see more of Fiona's images, visit www.fionahobson.co.uk.



2



Bridge and buildings

1 This composite of two shots makes inventive use of difficult lighting conditions
Phoenix SLR, 1/60sec at f/16, ISO 400, tripod

Birmingham skyline

2 This is an extensive montage of Fiona's work photographing Birmingham, created in Photoshop
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A tale of two cities

This winter, London's Tate Modern is showing the work of pioneering photographers **William Klein** and **Daido Moriyama**, but there is more to their photographs than meets the eye. **Gemma Padley** speaks to **Simon Baker**, curator of photography at Tate Modern, to find out more

IF A VISIT to London's Tate Modern has been on your 'to-do' list but you haven't quite got round to it, now is the time to go. Tate Modern is hosting William Klein + Daido Moriyama, its most eagerly anticipated photographic exhibition in recent years that comprises two major retrospectives from two giants of 20th century photography. And without wishing to turn this article into an advert, you are unlikely to see a photography exhibition of this scale and magnitude in the capital again any time soon.

Klein + Moriyama is the latest in a series of shows curated by Tate Modern in the past few years that bring together two or three artists in a so-called 'argument show'. These exhibitions aim to explore the relationships between artists, such as Russian avant-garde artists Aleksandr Rodchenko and Liubov Popova. Their work was featured in an exhibition at Tate Modern in 2009. This time round it is the turn of American photographer William Klein and Japanese photographer Daido Moriyama.

Above left: Candy Store, New York, USA, 1955, by William Klein

Above right: Japan Theatre Photo Album, 1968, by Daido Moriyama

'We wanted to use the same approach [as Rodchenko and Popova], but to focus on two people who work predominantly with photography,' explains Simon Baker, who co-curated the exhibition. 'Klein's book *Life Is Good and Good for You in New York: Trance Witness Revels*, published in 1956, is an important and influential photo book both in Japan and elsewhere, so we decided to take this as our starting point. Our intention was to look at [the medium of] photography and we felt it was important



to recognise the significance of the photo book within this.'

KLEIN AND MORIYAMA'S BACKGROUNDS

Born in New York in 1928, William Klein, who now lives and works in Paris, is known for his evocative, immersive and often blurry black & white images. Trained as a painter, he worked as a fashion photographer for *Vogue* and is famous for shaking up the conventions of fashion photography with his casual photographic approach.

Having had no formal photographic training, Klein produced grittily honest photo essays of cities, including New York and Tokyo, that capture the chaos and confusion of these places. His aforementioned book, *Life Is Good and Good for You in New York: Trance Witness Revels*, is an energetic and visually compelling romp through the streets of New York and has become one of the most well-known photo books of the last century.

Klein is also a filmmaker and has produced several documentaries. Shooting

handheld, sometimes using a wideangle lens and predominantly with natural light, his images drag the viewer into the heart of the action. In essence, they are spontaneous moments caught in an instant that reflect deeper more enduring themes such as the transience and unpredictability of life.

Moriyama, born in 1938 in Osaka, Japan, is no less radical, although he is arguably lesser known in the UK and the West in general. A photographer with the influential Japanese magazine *Provoke* that was first published in 1968, and which was a platform for photographers to showcase their images of life in post-war Japan, Moriyama has become known for his grainy, blurry, black & white street images, although his work is far richer than this simple description suggests.

'In Japan, Moriyama is very famous, so it's interesting to show work by someone who is less well known over here and to see how people respond to his work,' says Simon. 'The great thing about Moriyama is that he is interested in creating work that is accessible and in getting his work out there. For example, he created his own magazine featuring his images and text, and in the



1970s, when he was unable to exhibit his work, he made a book from photocopies of his images and sold them, which is a really resourceful thing to do. In a way, this was an early version of self-publishing.'

A visitor looks at William Klein's work at the Tate Modern in London

Exhibition William Klein and Daido Moriyama



© WILLIAM KLEIN

Above: Kiev railway station, Moscow, Russia, 1959, by William Klein,

Right: Fighter painter, Tokyo, Japan, 1961, by William Klein

Far right: A visitor walks past the covers of all William Klein's photo books at the exhibition

Below: Piazza di Spagna, Rome, Italy, 1960, by William Klein



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INFLUENCE AND INTERESTS

Featuring some 300 works, including short films, installations by the photographers, contact sheets, vintage prints, original photo books, towering wall-sized prints and vitrines (free-standing glass cases displaying smaller photographs), the exhibition offers a comprehensive overview of each photographer's individual oeuvre. Rather than interweaving the photographers' work throughout the gallery space, the curators decided to show the work separately within the same space. Visitors experience Klein's work and then, in a mirror-like design, Japanese photographer Moriyama's work.

This is the first time Klein and Moriyama's work has been explored and presented in this way and it is an approach that allows visitors to make up their own minds about the parallels between the two photographers.

'There were many reasons for bringing these photographers together,' says Simon. 'Both men had worked in New York and Tokyo, and had worked with moving image and installation, but there are also many differences between them that are interesting. For example, although Klein and Moriyama both worked in New York, their work looks very different even though it depicts the same city.'

'The two photographers met on occasion, but do not have a relationship as such,' adds Simon. 'The exhibition is more about exploring the areas where it is possible to trace influences and similarities as well as differences between their photographic

approaches. We're not saying that Klein and Moriyama worked together or were part of the same movement; rather, we want to show that they have points of contact.'

Indeed, Moriyama was heavily influenced by Klein's work, as were many Japanese photographers of this era. 'When Klein's book about New York arrived in Tokyo, it blew people's minds,' says Simon. 'People were fascinated by the idea that you could go out into the city and photograph what you saw up-close in a blurry, grainy way. The aesthetic of Klein's work was incredibly influential in Japan, perhaps more so than anywhere else.'

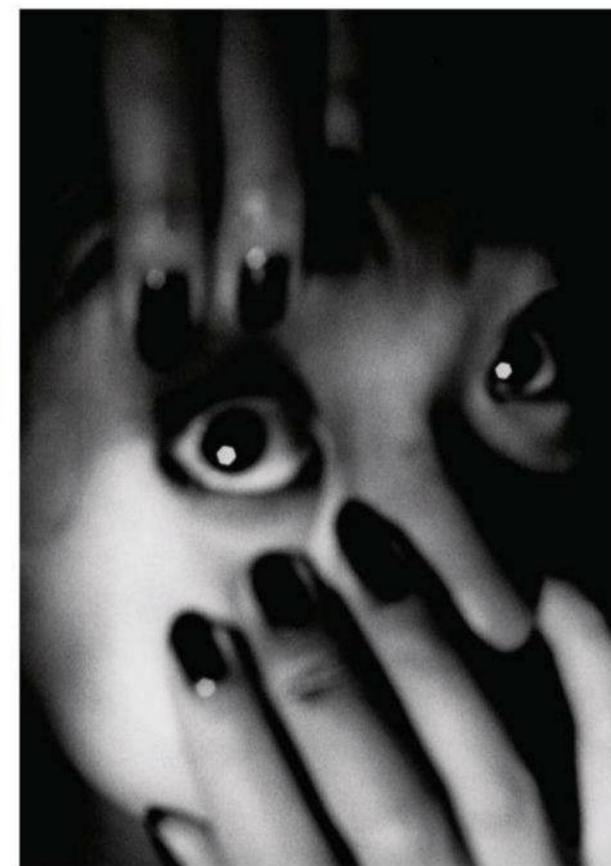
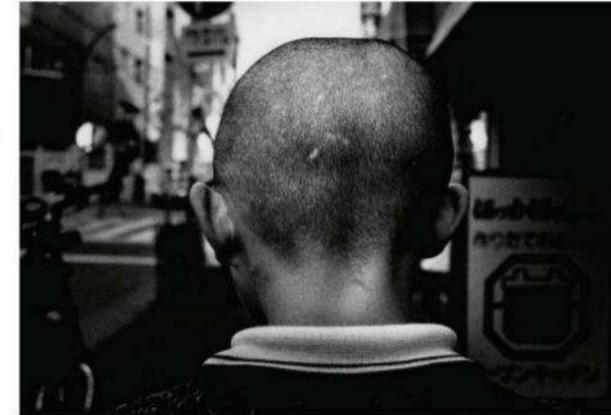
CHOOSING THE WORK

The idea behind the exhibition was to embrace the way each photographer works, explains Simon, and to show that photography isn't just about small vintage black & white prints.

'Visitors will see colour, Polaroids, silkscreen prints and photo books, among other things,' he says. 'These are all ways of accessing photography. We wanted to produce a photography show that isn't predictable or restricted to showing small, framed photographs. Our aim was to show that there is a lot more to photography than exhibiting "the perfect print in the perfect frame". This was another reason for wanting to work with Klein and Moriyama – they both have very free, innovative and restless attitudes to photography. Klein, for example, doesn't like to show small vintage prints. He prefers to make new giant prints and murals, and to constantly rethink how work can be shown. It's exciting to work with people



William Klein and Daido Moriyama Exhibition



'I hope that visitors discover the diversity, complexity and brilliance of these artists'

who have that kind of attitude. The real privilege of curating this exhibition was the opportunity to work with the artists and to have their involvement in the whole process.'

CENTRAL THEMES

A key theme of the exhibition is how each photographer views and photographs the urban environment, says Simon, as both Klein and Moriyama photographed in New York and Tokyo, each capturing the essence of life in these cities in their own way.

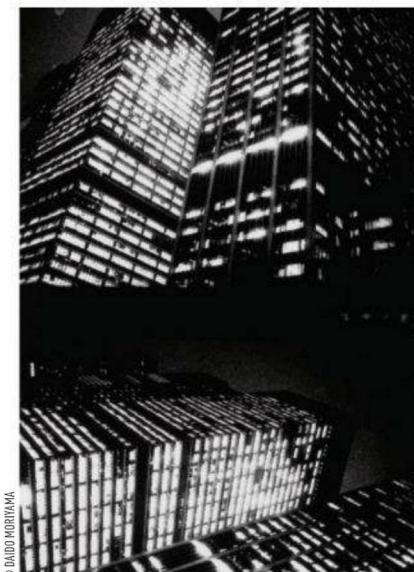
'The city is at the heart of why we're showing these photographers together,' he says. 'We wanted to have a section that was about New York and Tokyo, so visitors can gain a sense of the city as being a really important subject. There is the idea of producing a series of photographs that expresses something about the intrinsic character of the city. Klein has said, not in literal terms, that when photographing in a certain place, the work you produce reflects that place. For example, in New York, the images are busy, in-your-face and jostling, much like the [sometime] rude, boisterous and challenging nature of the place itself.'

Another key theme is each photographer's interest in the medium of

photography and the ways in which they use it to create abstraction and push the boundaries of the medium. 'In expanding the notion of what we traditionally think of as the specific qualities of the photographic print to incorporate all the other things that photography is and does – the printed page, what happens to the image in the darkroom, how the images are sequenced and how they can be reproduced in other mediums and so on – we begin to change the way we think about photography,' says Simon. 'Instead of thinking of the picture as finished when the shutter clicks, we begin to think of this as a starting point. Both Klein and Moriyama are interested in taking photography out of its comfort zone and into new places.'

Simon hopes that those who are unfamiliar with each photographer's work will be inspired by what they encounter. 'Many people may not be aware of the extent of Klein and Moriyama's work, and I would hope that visitors discover the diversity, complexity and brilliance of these artists,' he says. 'I hope visitors will see that photography isn't just about the click of the shutter. It is a far richer, more innovative and exciting medium.' AP

William Klein + Daido Moriyama is on show until 20 January 2013 at the Tate Modern, Bankside, London SE1 9TG. Tel: 0207 887 8888. Website: www.tate.org.uk/whats-on/tate-modern/exhibition/william-klein-daido-moriyama. Open Sun-Thurs 10am-6pm Fri-Sat 10am-10pm. Admission £12.70



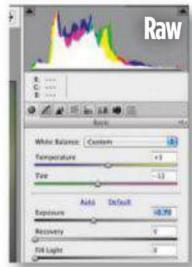
Top: Memory of Dog 2 1982, by Daido Moriyama

Above: Documentary 78 (86.4 Setagaya-Ku, Tokyo), 1986, by Daido Moriyama

Left: Another Country in New York, 1971, by Daido Moriyama

Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



'Apart from the exposure, this is a really lovely shot'

Christal Johnson Girl on swing

Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/11, ISO 100

THIS is a touching picture with a dreamlike atmosphere and a real sense of story behind it. The background is great – well out of focus and perfectly setting the scene for us to enjoy the little girl having fun on her swing.

The problem for me is that Christal's metering has left everything facing the sky very overexposed, and the detail in the girl's face has been burnt out.

It doesn't always work, but on this occasion I opened the JPEG file in Adobe's Camera Raw and was able to claw back some tonality in the highlights using the Exposure adjustment slider. Had Christal used -0.7EV exposure compensation at the time of shooting, she would have got everything right in-camera. I also used the occasion to reduce the cool tones of the colour balance by shifting the white balance temperature to the right and the hue to the left.

Once this was done, I added a very small amount of long tone contrast via a curve with the adjustment points well spread on the line. This lifts the shot, but at the same time introduces more colour saturation than I think the scene needs. To correct this, rather than just reducing the saturation, I copied the green channel and pasted it over the original, and then duplicated the colour version and shifted that layer above the

black & white version. The top colour layer was then switched to Color blend mode, and I dropped the opacity to 82%. This reduces the strength of colour in the picture rather than just desaturating it. I then made some final tweaks to the overall colour, warming it with more red and yellow in the Color Balance window. Apart from the exposure, this is a really lovely shot, so Christal wins my picture of the week award. Well done.



WIN

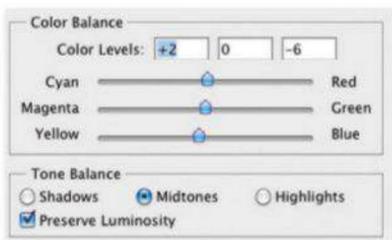
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PICTURE OF THE WEEK



Adele Mawhinney

Daisy

Nikon Coolpix S8000, 5mm, 1/400sec at f/3.5, ISO 100

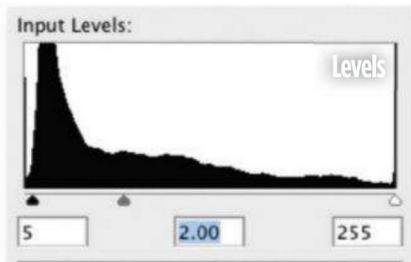
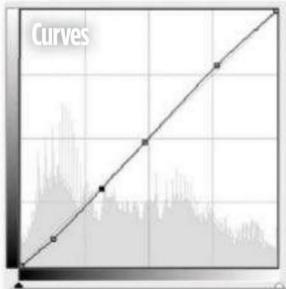
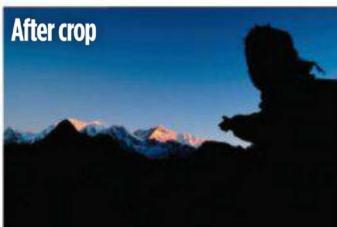
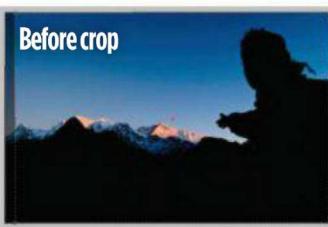
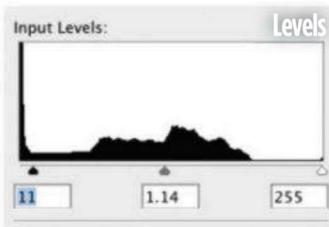
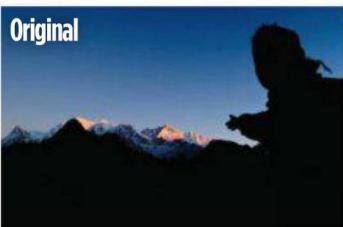
THERE'S a very nice feel to this picture, and I love the way the sun is being allowed to shine into the lens – something we so rarely let happen in our photography, even though the sun shines in our eyes in real life. I like the low angle and the inclusion of the sky, as well as the blades of grass that create a frame around the subject. While these elements are all individually nice, when put together there is too much going on in the scene, and the subject doesn't quite get the prominence it needs.

To increase the sense of flare, and to reduce the feeling of contrast in the picture, as well as to brighten things up, I've dragged the midtone slider to the left in Levels and then slightly increased the density of the shadows to compensate and deliver some weight. I've also cropped the image to 6:7 proportions and have taken the painful decision to chop out the blue part of the sky just to help concentrate attention on the flower and that fringe of brightness in the hairs. The lighter feel gives us a greater sense of looking into the sun, but a very moderate curve has grounded the shadows and lightened the highlights without taking that effect away. The increased saturation also makes the picture feel warmer and the colours more in line with a sunny day.

Finally, I wasn't happy with the squareness of my crop, so I've switched to 6:8 and come closer. We still have the sense of the sky in the distance and that we are low down, and the feeling of looking into the light is now much stronger.

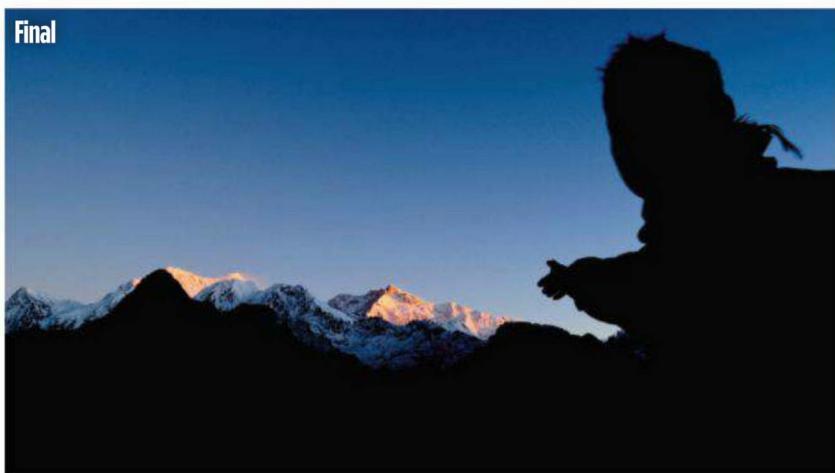


'While all these elements are individually nice, when put together there is too much going on'

**Original****Achintya Das** First light on peak

Nikon D5000, 18-55mm, 1/2sec at f/22, ISO 200

THIS is a pretty unusual kind of picture that cleverly combines a person and a distant view, but arranged in such a way that the person adds to the scene rather than distracting us from the view. It doesn't need too much doing to it, but while I was trying various adjustments there was something bothering me that I couldn't at first put my finger on. It was only after I'd brightened the midtones, to hide the fact that Achintya had been a little heavy in his burning in of the sky, that I realised it was because the picture is too long. Setting the Cropping tool to 3:2, you can see that longest edge of the image exceeds the proportions we feel comfortable with. I made a 3:2 crop and it works quite nicely, but the second crop I tried, to 16:9, works even better, as it echoes the format of the interesting area in the image and reduces the prevalence of black at the bottom of the frame. This is an interesting, striking and creative shot.

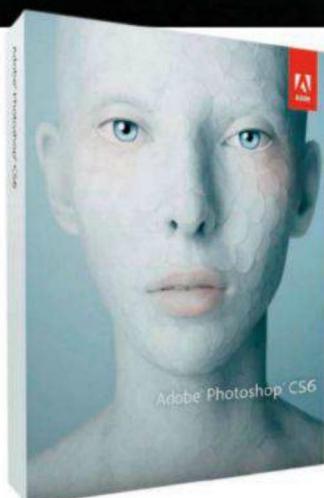
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BASED on the same glide design as the company's RS single shoulder camera straps, BlackRapid's Metro is a slimline version for lightweight cameras, such as high-end compacts and compact system cameras. The Metro strap is compact, measuring 6.5cm at its widest and with a thin shoulder pad, so it takes up much less space when packed compared to an RS strap.

All the parts of the strap are built to last. On the strap itself, two plastic clips sit either side of the camera and can be fixed and released. When fixed, they limit the movement of the camera up and down the strap and stop it swinging around when by your side. A camera is attached via its hotshoe to a metal loop (ConnectR), which in turn is attached to the strap via the strap's metal karabiner. In use, a camera rests by your side and in one 'glide' can be ready to shoot without the strap getting in the way.

Tim Coleman



**Amateur
Photographer**
A slimline, compact,
no-fuss glide
camera strap



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS M

Canon's first digital compact system camera has an 18-million-pixel, APS-C-sized sensor, DIGIC 5 processor and ISO expandable to 25,600.

AP 5 January 2013

Sony NEX-6

Joining the NEX-7 at the top of Sony's NEX range is the 16.1-million-pixel NEX-6 with APS-C-sized sensor, 2.3-million-dot EVF and Wi-Fi.

AP 5 January 2013

Pentax K-5 II

The 16.3-million-pixel K-5 II features a new SAFOX AF system and revised imaging sensor with an ISO range of 80-51,200.

AP 12 January 2013

Nikon 1 V2

The new DSLR-style Nikon 1 V2 features a 14.2-million-pixel CMOS sensor and 15fps continuous shooting.

AP 12 January 2013

Sony Cyber-shot DSC-RX1

Sony's latest compact camera has an impressive 24.3-million-pixel, full-frame sensor and 35mm f/2 Carl Zeiss lens.

AP 19 January 2013

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This lens has a compact construction with an overall length of 94.7mm and is ideal for many situations such as portrait, landscape and general photography. It also features a large aperture of F2.8 throughout its entire zoom range making it ideal for indoor and low light photography.

ELD glass, two SLD glass elements and a moulded glass aspherical lens provide excellent correction for all types of aberrations and ensure high image quality throughout the entire zoom range. This lens incorporates HSM, providing a quiet and high speed AF as well as full time manual focus.



Sony Alpha 99

While Sony's 24.3-million-pixel, full-frame **Alpha 99** has a glittering specification on paper, the true test is how the camera handles a number of demanding situations in the field



Tim Coleman
Deputy technical editor

A LOT has changed during the four years between the launch of Sony's original flagship full-frame DSLR, the Alpha 900, and the arrival of its replacement, the Alpha 99. While both use the same lens mount and a full-frame sensor with an approximate 24-million-pixel resolution, there are few other similarities. The launch of the Alpha 99 means that Sony's current Alpha range is made up entirely of SLT (single lens translucent) models rather than DSLRs. So, from the entry-level Alpha 37 through to the Alpha 99, all the cameras use a fixed

translucent mirror rather than the moving mirror set-up of a traditional DSLR.

When SLT technology was introduced two years ago in the Alpha 33 and Alpha 55, we went into detail about the impact this set-up has on the handling and image quality of the cameras (AP 9 October 2010), and the same information applies to the Alpha 99. A fixed translucent mirror set-up works by allowing approximately 70% of the light through to the imaging sensor, and redirects the remaining 30% to an AF sensor.

Benefits of the SLT system over the direct competition include full-time live view and phase-detection AF, and fast frame rates because the mirror is fixed and does not need to move between frames. However, there is a concern about the impact that a 1/3EV reduction of light reaching the sensor has on image quality, particularly

AT A GLANCE

- 24.3-million-pixel, full-frame, Exmor CMOS sensor
- Fixed translucent mirror design (SLT)
- ISO 100-25,600 (extended to ISO 50)
- 2,359-million-dot XGA OLED EVF
- 3in, 1,228-million-dot dual articulated LCD screen
- Dual AF system with 19-point phase detection and 102-focal-point sensor
- 10fps high-speed burst shooting
- Weather-sealed magnesium-alloy body
- Street price £2,299 body only

in low-light performance. Also, as only 30% of light would be directed to the viewfinder, an optical type would be too dark so an electronic viewfinder (EVF) is used instead.

Recently, Sony has been one of the leading innovators in new camera technology, and this in turn provides unique selling points for its cameras. These will be crucial as the company tries to include the Alpha 99 into a professional market long dominated by competitor brands. The Alpha 99 is up against the likes of the Canon EOS 5D Mark III and Nikon D800, so it will have to offer something that its rivals don't.

To this end, the company has been working hard, particularly on the Alpha 99's autofocus, and on paper everything looks very good. However, the true test is when the camera is in the hand. I am therefore keen to see how the Alpha 99 performs in the sorts of situations a professional would use it, and whether Sony's SLT technology is appropriate for this market.

FEATURES

The Alpha 99 uses a 24.3-million-pixel, Exmor CMOS sensor with a fixed translucent mirror, but it's a full-frame size, which means it has a large surface area to collect light and its photodiodes are physically large. This should result in a significantly better low-light performance than that of

the Alpha 77, which has the same pixel count but uses a smaller APS-C-sized sensor.

Sony claims that the Alpha 99 has more than twice the saturation, one and a half times the sensitivity and a 50% reduction in noise in like-for-like images taken with the Alpha 900. Given that the full-frame Alpha 900 has a similar resolution but uses a more traditional DSLR mirror mechanism without 1/3EV light reduction on the sensor, we can see just how much more efficient

The high-speed tele-zoom mode offers up to a 10fps burst. However, auto exposure has selected a shutter speed that is a little too slow to freeze the action here

Sony claims to have made its sensors. Factors include what the company claims is a thinner wiring layer between the on-chip lens and photodiode, allowing more light to reach each photodiode. Also, a newly developed 'multi-segment' low-pass filter is claimed to let more light through than a conventional low-pass filter would, so we should expect sharp images, too.

A new Bionz engine produces 14-bit raw files. This processor uses the same adaptive noise reduction as Sony's Cyber-shot

DSC-RX100, which works by analysing the picture detail, be it edge or texture, and then applying more noise reduction to parts of the frame where detail is not as important and less to where detail is crucial.

The Alpha 99 features sensor-shift SteadyShot for image stabilisation up to an effective 2.5–4.5EV. Having this feature in-camera means that Sony Alpha and Konica Minolta lenses do not need stabilisation built in. Also, in using a fixed mirror, the Alpha 99 is not affected by the shake caused by mirror-slap, which the Alpha 900 suffers from. There is therefore no need to include a mirror-lock drive mode.

Phase-detection AF with 102 focal points is built into the imaging sensor, working alongside the 19-point phase-detection AF sensor. Sony has introduced a new AF mode (AF-D) that uses both these systems together. I will go into more detail about this later.

There are a number of shooting modes, including an 8fps and 10fps tele-zoom high-speed burst (see *Features in Use*, left). Bracketing is available for the Dynamic Range Optimizer (DRO) and white balance over three consecutive frames, while bracketing for exposure up to ±3EV is possible across up to five frames. The HDR mode is available in JPEG only and records over three frames up to ±6EV, but the frames are recorded consecutively so a tripod is advised. Other modes include the sweep panorama, while the teleconverter enables a 1.4x or 2x focal-length magnification at a reduced file size. It would be nice to see multiple-exposure and time-lapse modes included, as many other high-end models feature these.

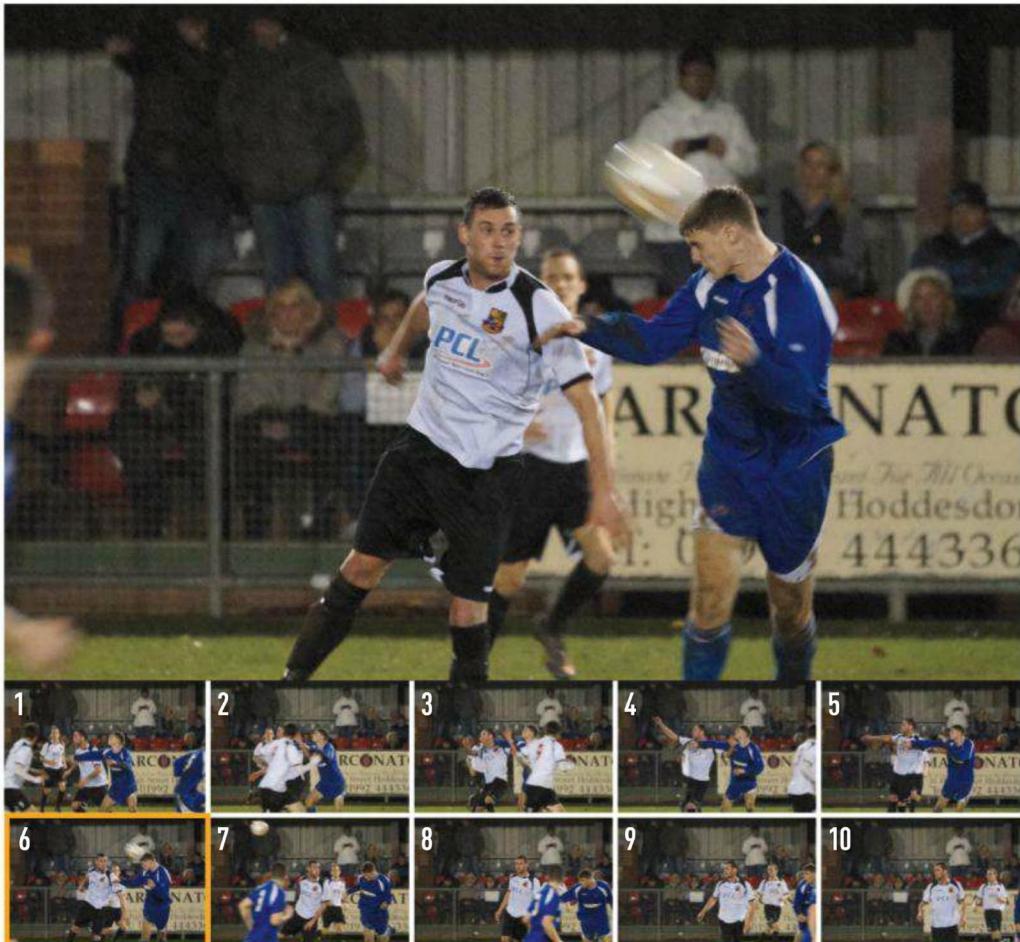
9/10

BUILD AND HANDLING

Those familiar with the Alpha 77 should quickly feel at home with the Alpha 99. Both are constructed to a high standard with a weather-sealed body, magnesium-alloy chassis and front panel made of tough plastic. As the Alpha 99 is the lightest full-frame camera and one of the smallest, a long day's shoot can be comfortable, too. Despite its small dimensions, using heavier and chunkier professional lenses, such as the Carl Zeiss 24–70mm f/2.8, does not throw the balance of the camera.

A look at the Alpha 99's rear reveals a button layout very similar to that of the Alpha 77, although the buttons are less 'clicky' in use and beautifully dampened, as one would expect from a professional camera. Additions include a new AF range button, which accesses the new autofocus limiter function. On the front of the camera is a 'silent controller'. This is, in effect, a new function dial primarily designed for video users, although controls can be assigned to it separately for still image and video capture. In fact, the functions of most of the buttons on the camera can be changed to control other settings, although there is little point in changing the ISO button to another control other than ISO.

A shooting-mode dial includes the usual



FEATURES IN USE HIGH-SPEED SHOOTING

IMPRESSIVE as they sound, each of the 8fps and 10fps tele-zoom high-speed burst modes on the Alpha 99 is available in JPEG format only, at medium or low quality respectively, and with autofocus and exposure locked from the first frame. For full-resolution raw and JPEG images, and with exposure and AF control during a continuous high-speed burst, the continuous high mode offers a reasonable 6fps rate.

In good light and using a low ISO, continuous high provides a burst in excess of 20 frames in JPEG format only, which is solid. In low light with high ISO

settings, the increased application of noise reduction reduces the number of frames in a burst. Having used the Alpha 99 for a low-light floodlit football match, the number of frames in a burst was not enough to capture passages of play, getting ten frames at best. Reverting to the more responsive tele-zoom high-speed burst, the lack of exposure control is frustrating. I found the camera often opted for shutter speeds too slow to freeze the fast action. So, while the camera's autofocus performs well, it is not backed up by an effective high-speed shooting capability in low-light conditions.

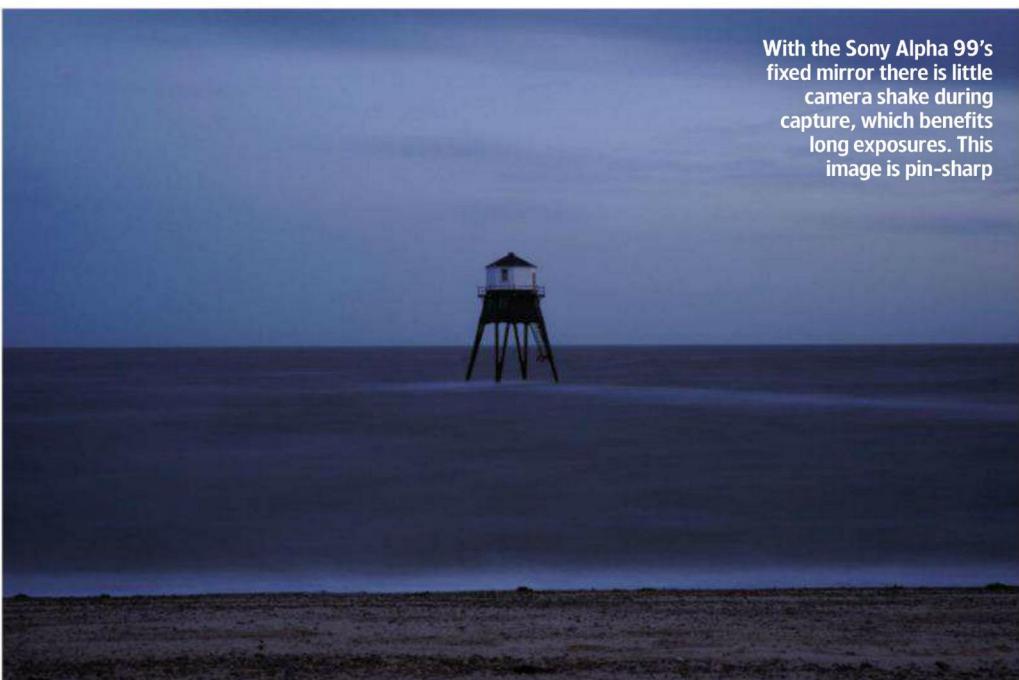
PASM settings, as well as three custom settings, auto, scene, panorama, video, plus the tele-zoom high-speed mode. There is a lock button in the centre of the dial, which must be pressed in order to turn the dial. The dial is firm already, but the lock is reassuring.

Sony has changed the accessory shoe to the standard type rather than its own Konica design that is used in all other Alpha cameras. A new flashgun, the HVL-F60M, has therefore been announced alongside the camera, but those with older Sony flash units will need to use an adapter (supplied with the camera) to attach older units to the camera.

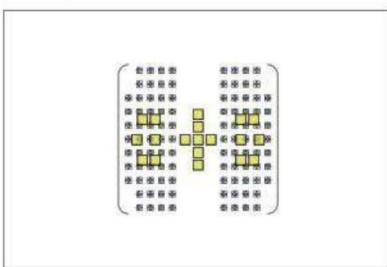
On the underside of the camera are the necessary contacts to connect the new 'chimney-less' battery grip. Even with the grip attached, the in-camera battery can stay in place and there is space for two extra batteries in the battery grip. With three camera batteries in place, Sony claims a battery life of up to 3,200 shots, which is impressive. However, that's without the GPS function activated. When GPS is on, or for those who often shoot AVCHD videos, the battery life is significantly less than the quoted figures.

There are a couple of handling issues that need to be addressed if the Alpha 99 is going to compete fully at this level. For instance, start-up time is slow, with the controls, top LCD, viewfinder and rear-screen displays taking around 3secs to ready themselves. When turning the exposure dial, there is a minor lag in this information on the display, which can be a little frustrating. Most of the camera's navigation is achieved using the joystick on the rear, which is responsive and easy to use. Throughout the test the joystick has been fine, but I do wonder how it will cope with bumps, knocks and extended use.

I would like to see some basic in-camera edits included, such as colour modes and cropping. Currently, rotation is the only possible edit, while in some other camera systems there is even raw file editing. Also, there is no way to rate images in-camera, which is a shame as this is a handy tool when out and about, to make a quick reference rather than scrolling through a large number of images at the end of a day's shooting to find favourite shots.



With the Sony Alpha 99's fixed mirror there is little camera shake during capture, which benefits long exposures. This image is pin-sharp



Left: This diagram shows the 19-point phase-detection AF sensor array and the 102-point focal-point array. Sony claims the latter covers 30% of the frame

All in all, though, the Alpha 99 sits well in the hand, is well constructed and its level of customisation makes for speedy navigation.

8/10

WHITE BALANCE AND COLOUR

All the Sony Alpha cameras I have used typically have a punchy colour rendition when set to the standard colour mode, and the Alpha 99 is no different. I rarely choose the more muted natural or highly saturated vivid colour modes, as I am usually satisfied with the standard setting. I find that in the standard setting blue skies are punchy, as

are greens in a landscape, but I did enjoy using the vivid setting when photographing colourful beach huts. There are a few extra colour modes available, namely autumn leaves, deep and sunset. Each of the colour modes can be adjusted for saturation, sharpness and contrast. I suspect the professionals and serious enthusiasts at whom the Alpha 99 is aimed are less likely to dabble with the picture effects, which include toy camera, high-key and partial colour, and which are available in JPEG capture only.

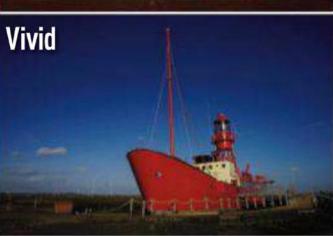
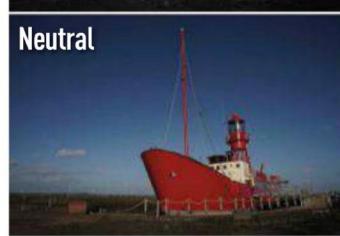
There are no surprises when it comes to the accuracy of the white balance system. AWB is, on the whole, reliable, but one must be wary of the usual scenes that may trick the colour rendition, typically where a single colour dominates a scene.

9/10

METERING

The Alpha 99 uses the same 1,200-zone evaluative metering system as that found in all Sony's SLT cameras, so it is a system we are very familiar with. Its evaluative mode is predictable, which is useful once one understands how it behaves. In high-contrast scenes where there is an equal share of light and shadow areas, the system leans towards a bright exposure, so it can be worth dialling in underexposure to ensure highlight detail is maintained. Otherwise, for predominantly dark or bright scenes, the evaluative mode can be relied upon.

For scenes that can trick the metering, such as a backlit portrait, the system is not quite as sophisticated as that found in the Nikon D800, which links functions such as face detection to the metering. With this in mind, spot metering can be useful to ensure an accurate exposure. It can be linked to the active AF point on the 19-point phase-detection AF sensor, which is unfortunately limited to a small



Black & white

Black & white contrast

Sepia

Neutral

Standard

Vivid

 central area of the frame, so recomposing may be necessary for off-centre subjects.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Unsurprisingly, when compared to the Alpha 77 with the same pixel count, resolved detail in the Alpha 99 is equal in good-contrast light at ISO 100 – up to the 32 marker on our resolution charts. There is a significant improvement in the low-light performance of the Alpha 99, though, and the camera can still resolve up to the 26 marker at its ISO 25,600 setting. In fact, the sensitivity range is wider at 9EV to 8½EV, where the Alpha 77's maximum setting is ISO 16,000.

I am interested to see if the Alpha 99's low-light performance matches the Cyber-shot DSC-RX1, which uses the same full-frame sensor but is a mirrorless camera without the 1/3EV light loss that occurs with a fixed translucent mirror. In a similar comparison with the Alpha 77 SLT camera and the mirrorless Sony NEX-7, the NEX-7 performs better in low light.

Although the camera scores well on our charts, JPEG files shot at ISO 3200 and above are not especially crisp. When viewed at 100% they are mushy, with chroma noise evident as well as the expected luminance noise. Raw files are sharper, though, so it is definitely worth using raw capture, especially in low-contrast light.

28/30

AUTOFOCUS

Sony has introduced some interesting changes to the autofocus set-up of the Alpha 99. It uses a dual phase-detection autofocus system. Like the Alpha 77, the phase-detection AF sensor is made up of 19 points, 11 of which are the more sensitive cross type. These 19 points are grouped together in a small central portion of the frame. For quick and successful focusing across a number of situations and light conditions, it is key for the subject to be covered by the cross-type points. There is a further focal-point sensor with 102 points that is built into the imaging sensor and has an approximate 30% coverage of the frame, which is impressive. To complement the new dual AF set-up, an AF-D mode has been introduced, which uses both systems. This mode works well with object tracking for fast-moving subjects such as football players, but also for landscapes or subjects that are off-centre as the AF point coverage is wide. It should be noted that the dual AF is only available with six current lenses, including the Carl Zeiss 24-70mm f/2.8 lens used in this test, although Sony promises firmware upgrades for more lenses.

A handy feature is the new AF range control, which offers manual control of the minimum and maximum focus distance. There are a couple of benefits to limiting the focus range – subjects nearer to or further



Facts & figures

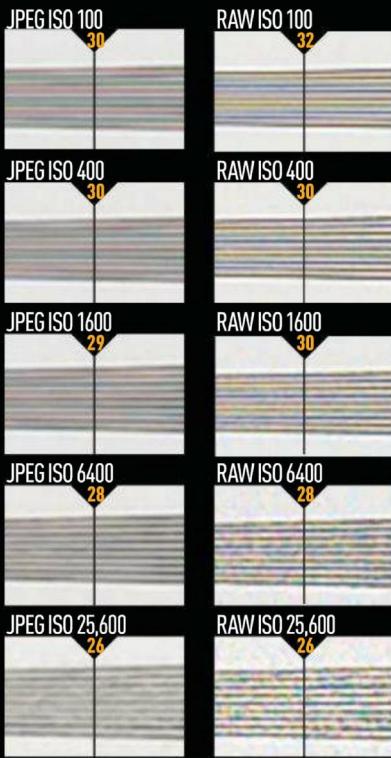


RRP	£2,299 body only
Sensor	Full-frame, 24.3-million-effective-pixel, CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV steps plus bulb
Max flash sync	1/250sec
ISO	ISO 100-25,600 (extended to ISO 50)
Exposure modes	Auto, PASM, 3 custom, tele-zoom burst, scene modes, sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 9 presets, Kelvin, plus three custom settings
White balance bracket	Yes, 3 images over 2 steps
Drive mode	6fps continuous high, single, timer, remote, bracketing
LCD	3in LCD with 1,228,800 dots, tilted and articulated
Viewfinder type	2.359-million-dot XGA OLED EVF
Field of view	Approx 100%
Dioptre adjustment	-4 to +3 dioptre,
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, depth map, face detection
AF points	Dual phase detection: 19-point with 11 cross types and a 102-point focal-point sensor
DoF preview	Yes
Built-in flash	No
Video	AVCHD: 1920 x 1080 pixels (at 50fps or 25fps PAL); MP4: 1440 x 1080 pixels (25fps PAL); VGA: 640 x 480 pixels (at 25fps)
External mic	Yes
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion NP-FM500H battery
Connectivity	USB 2.0 Hi-Speed, HDMI, separate 3.5mm headphone and microphone jack
Weight	812g approx including battery and card/s
Dimensions	147 x 111.2 x 78.4mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed Carl Zeiss 24-70mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At its highest setting (Level 5), the DRO produces HDR-like results

FOCAL POINTS

Accessory shoe

For the first time in a Sony Alpha camera, a standard hotshoe mount is used rather than the company's own Konica Minolta thread



Teleconverter

As with most of the buttons, the teleconverter button can be customised. In this case, it is between teleconverter control (1.4x and 2x) and manual-focus magnification

Camera shown actual size

GPS

All images can be tagged with GPS information through the built-in GPS unit. It can be turned on or off, as can the auto time-correct function.

Audio

Whereas the Alpha 77 offers a mic input only, the Alpha 99 also has a headphone jack so both devices can be simultaneously attached to the camera. Sound levels can therefore be monitored not just on-screen, but also via headphones.

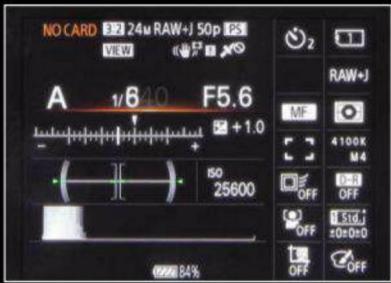
Shutter

The electronically controlled focal-plane shutter has a maximum speed of 1/8000sec through to 30secs and bulb, and is tested to 200,000 cycles. The maximum flash sync speed is 1/250sec.

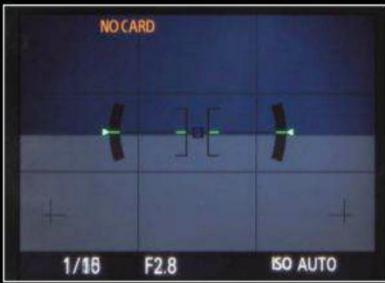
Accessories

A key accessory is the VG-C99AM vertical grip (£299.99), which duplicates the grip for vertical shooting and can hold an extra two batteries. Not only was the new HVL60M flash unit (£459) announced alongside the Alpha 99, but also an (included) adapter to attach other Sony flash units to the new standard hotshoe mount.

Exposure settings



Digital level and grid



Function menu





 away from these distances do not confuse the AF system, and there is less distance for the camera to scan for a focus point, which means quicker focus in low-contrast light.

For subjects in the centre of the frame, the Alpha 99 performs excellently. I do, however, find the limited coverage of the 19 points to the centre portion of the frame more restrictive for spot focusing.

9/10 

LCD, VIEWFINDER AND VIDEO

When I tested the Alpha 77 it had the best EVF around, with smooth, crisp and vivid detail. I even went as far as to say that at times it is easy to forget it is an EVF rather than an optical type. The Alpha 99 also uses an XGA OLED EVF with a 2.359-million-dot resolution, 100% field of view and 0.71x magnification. A direct comparison of the two EVFs shows that the Alpha 99 has marginally improved on the Alpha 77. Detail is even smoother, and the display is less 'vivid' and more 'authentic'.

In good-contrast light, the auto setting of the EVF display is a little darker than the optical viewfinder of the Alpha 900. It is worth manually brightening the display to its brightest setting (+1). In low-contrast light, however, the EVF is generally more useful than an optical type because its display can automatically be adjusted to brighter than real life. Also, exposure preview is undoubtedly handy, showing changes to exposure such as white balance. The colour temperature of the display can be adjusted, and at times I found the overall temperature a little cool, so I adjusted it to -1. In certain situations, moiré patterning can be seen in patterns such as a brick wall.

There is an eye sensor below the viewfinder to automatically switch between displays, and AF can be performed each time one places the finder to the eye. These auto controls can be deactivated.

Like the Alpha 77, the 3in LCD screen of the Alpha 99 features a unique tilt-and-swivel design, which is the most versatile camera screen I have used. The screen is articulated

An exposure at +3EV is around the limit for crisp detail in shadow areas

from a hinge on its underside, which is in turn attached to a tilt plate that comes out from the camera body. Combining the tilt and swivel allows for LCD viewing above from the camera's front. The resolution of the screen is 1.228 million dots, which includes a white pixel for every red, green and blue pixel to improve the brightness of the screen. We have seen this set-up in Sony's Cyber-shot DSC-RX100 and it is indeed bright.

Video users are well catered for, with full HD 1080p recording possible at 24fps, 25fps, 30fps, 50fps and 60fps. Sound levels can be monitored using the audio level display, and there is support for XLR and a separate headphone and microphone jack. Video output, as well as live view to an external screen, is possible via the HDMI port.

9/10 

DYNAMIC RANGE

The Alpha 99 is able to capture a wide range of tones in a single frame. There are additional settings that can be used to extend the dynamic range or to boost highlight and shadow detail in-camera rather than in post-production.

Sony users will be familiar with DRO, which is designed to make detail over a wide range of tones more obvious, and is usually most noticeable in the brightening of shadow areas. Most camera systems offer this feature, but this does not extend the dynamic range. Instead, it merely makes the information that is already there more obvious. DRO can be adjusted for up to five levels of strength, with the strongest setting (Level 5) producing HDR-type effects, where the tones are boosted too much and the end result is flat. I find leaving DRO in its auto setting to be acceptable. The HDR mode is designed to extend the dynamic range up to 6EV. Given that the dynamic range is in the region of 13EV, a total range of 19EV is possible.

8/10 

Competition



Nikon D800

TESTED AP 28 APRIL 2012



Canon EOS 5D Mark III

TESTED AP 21 APRIL 2012

THE ALPHA 99 competes against the likes of the Nikon D800 and Canon EOS 5D Mark III, which makes its retail price good value at around £300 and £500 less respectively. The use of a fixed translucent mirror means there are several differences between the Alpha 99 and the competition, especially in the handling. The Alpha 99 is the lightest full-frame, DSLR-style camera around, which helps for a long day's shooting. It is the only camera in its group with an articulated screen, and with an EVF. Thankfully, the EVF provides an authentic viewing experience, with the benefit of exposure preview and manual-focus aids. As for handling, the start-up time, lag in some controls and slightly deceptive specification on fast frame rates means the Alpha 99 does not quite compete at this professional level.

Verdict

ON PAPER the Alpha 99 reads well, and for the best part it is impressive in the hand, too. It is made to a high standard, its LCD screen and viewfinder are easy to use, and there are useful additional accessories available, namely the battery grip that can extend the battery life threefold. Landscape photographers should also appreciate how the fixed mirror reduces camera shake. However, the start-up time can be a hindrance.

When compared to the Alpha 77, the low-light performance of the Alpha 99 has been improved no end, and in most respects this is the best Alpha to date. As for the full-frame competition, the Alpha 99 is one of a kind. It is built to a professional standard, yet offers the same shooting modes and picture effects as the company's entry-level SLT cameras. Thankfully, though, its image quality stands the test, as does its autofocus system, especially the new AF-D mode. However, when it comes to the high-speed shooting situations, there are other pro cameras that offer more control.

**Amateur
Photographer**

Tested as
Enthusiast SLT
Rated Very good

88%

1	2	3	4	5	6	7	8	9	10
FEATURES	9/10								
BUILD/HANDLING	8/10								
NOISE/RESOLUTION	28/30								
DYNAMIC RANGE	8/10								
AWB/COLOUR	9/10								
METERING	8/10								
AUTOFOCUS	9/10								
LCD/VIEWFINDER	9/10								



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RX1 FREE GENUINE CASE	£2699

Alpha NEX Cameras

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5R + 18-55mm	£599
SR + 18-55mm / 55-210mm	£799
5 Body	£699
5 + PZ 16-50mm	£799
5 + PZ 16-50mm / 55-210mm	£999
7 Body	£779
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24mm T.1.5

35mm T.1.5

85mm T.1.5

52mm UV

58mm UV

67mm UV

72mm UV

77mm UV

8mm T.8 Fisheye

14mm T.3.1

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Samsung Galaxy Camera

With its 3G/4G data connection and built-in smartphone technology, the **Samsung Galaxy Camera** may provide a clue about the technology we will one day see in all digital cameras



Richard Sibley
Technical editor

IT MAY not be the first camera to have Wi-Fi, or even the first camera to have an Android operating system, but the £399 Samsung Galaxy Camera is the best example yet of what happens when mobile computing and camera technology collide. In the past few years we have seen camera phones become more popular and their image quality improve dramatically, but the Samsung Galaxy takes things one step further. Rather than being a phone with a small built-in camera, the Galaxy is a fully fledged compact camera with a wealth of smartphone technology built in.

What differentiates the Samsung Galaxy from the Nikon Coolpix S800c (which is also Wi-Fi-enabled and features an Android operating system) is that the Galaxy allows

3G/4G data connection. This is the same type of connection found in mobile phones and tablets to send and receive data. What this means is that the Galaxy no longer needs a Wi-Fi hotspot to send images. Instead, it can send them anywhere a 3G/4G mobile-phone signal can be received.

However, it can do much more than that. With a huge range of additional applications that can be downloaded, the Galaxy is, in effect, a small computer that can provide additional support and tools for the photographer.

Although at present the Samsung Galaxy is clearly aimed at a consumer market rather than at keen enthusiast photographers, it is possible that we could soon see such features on a more advanced compact camera, or even on a DSLR. Yet despite all the technology packed into the Galaxy it is still a camera, so image quality and handling are the main considerations. I was keen to find out whether there were any compromises made with the introduction of this latest technology.

AT A GLANCE

- 16.3-million-pixel, 1/2.33in, CMOS sensor
- Schneider-Kreuznack 4.1-86.1mm (23-483mm full-frame equivalent) f/2.8-5.9 Lens
- ISO 100-3200
- 4.8in, 1280x720-pixel resolution touchscreen
- Street price around £395

FEATURES

Essentially, the Galaxy is a hybrid version of the Samsung WB850 compact camera and the Samsung Galaxy S3 smartphone. At the core of the Galaxy is a 1/2.33in, 16.3-million-pixel, CMOS imaging sensor, which is the same size and approximately the same resolution as the sensor of the WB850. Also the same is the Schneider-Kreuznack 4.1-86.1mm (23-483mm full-frame equivalent) f/2.8-5.9 21x optical zoom lens. This lens is optically stabilised to reduce camera shake, which is needed when using long focal lengths.

Unlike other camera manufacturers that brand their processing units with names such as Expeed, Digic or Bionz, the Galaxy has its roots deep in the electronics and computing industries, with a 1.4GHz quad-core CPU, which is the same as that used in the S3 smartphone. Like the S3, the quad-core processor is used to power the Galaxy's features and operating system, which is the recent Jelly Bean version of Google's Android. If all this means very little to you, see *Samsung Galaxy Camera and Connectivity* (page 55) for an explanation.

While most mobile phones use LED lights to illuminate a dark scene, the Galaxy has an almost identical pop-up flash to that used on the WB850. There is little else in terms of external features. A 3.5mm jack socket on the side allows headphones or a microphone to be attached, while a micro HDMI socket is found on the bottom of the camera.

The battery that powers the Galaxy is the same as that used in the Galaxy S2 smartphone. Samsung claims this should allow around 250 images to be taken. However, given the sheer number of other features found in the camera, it is highly unlikely that

'One of the best things about the Samsung Galaxy Camera is its large screen. It is superb'

most photographers will ever use this number. Thankfully, the camera is readily available. Another useful characteristic, given the relatively high power consumption of the camera, is the fact that it can be powered via a micro-USB socket on the side. This allows the Galaxy to be charged via any USB connection, including the many external battery packs that are now available.

BUILD AND HANDLING

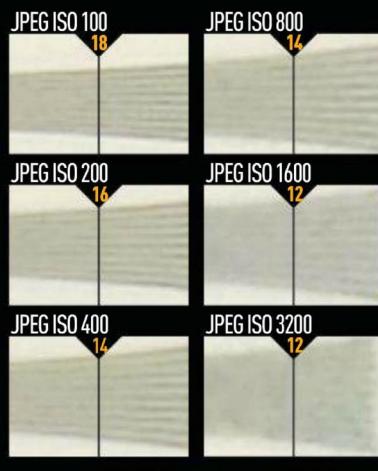
The defining feature of the Samsung Galaxy's build is its 4.8in, 1280x720-pixel resolution touchscreen. This is the same screen as that featured on the Galaxy S3 mobile phone. With such a big screen the Galaxy is slim, but also tall and wide. It is almost as wide and as tall as the Nikon Coolpix P7700. However, this does provide space for a comfortable rubber-coated handgrip on the front of the camera.

Nearly all the features of the Galaxy are controlled via the camera's touchscreen display. The only buttons on the camera are the power button, shutter release, flash release and the zoom toggle switch. This sparse button arrangement dramatically affects the way the camera operates.

With no thumb rest on its rear, it can seem a little awkward to grip the Galaxy comfortably in the hand. I found that it was best to hold it with my left thumb and forefinger around the lens barrel, as if using a system camera. The lack of a thumb rest also means that you must get used to resting your thumb on the screen, which can

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Facts & figures

RRP	£399.99
Sensor	16.3-million-pixel, 1/2.3in CMOS sensor
Output size	4608 x 3456 pixels
Lens	21x zoom lens, 23-483mm (effective) f/2.8-5.9, optically stabilised
File format	3-stage JPEG
Sensitivity	ISO 100-3200
Shutter speeds	1/16-1/2000sec
Metering system	Multi, centreweighted, spot
White balance	Auto WB, 5 presets, custom
Exposure modes	PASM, auto, smart with 15 different modes/scenes
Focus	Normal AF, macro AF
AF modes	Multi, centre, face detection
LCD monitor	4.8in LCD with 2,764,800-dot screen
Storage media	MicroSD, 3.87GB internal and optional 50GB Dropbox online storage for 2 years
Power	Rechargeable Li-Ion 1.65 mAh
Weight	300g (including card and battery)
Dimensions	70.8 x 128.7 x 19.1mm

slightly obstruct the image. An on-screen shutter/focus-lock button also helps to direct the thumb to a comfortable position to rest on the screen.

Like the WB850, there is a full complement of exposure modes, including manual, aperture and aperture priority. Pressing a virtual mode dial changes the modes. If one of the manual-exposure modes is selected, the ISO sensitivity, aperture, shutter speed and exposure compensation appear in an on-screen menu. Using a finger on the screen allows the various settings to be scrolled through. Alternatively, the exposure

The powerful 21x optical zoom and excellent image stabilisation make the Galaxy a powerful camera for snapshot wildlife images

setting you wish to change can be pressed on-screen, which then displays the relevant setting to change. This is slower than using a basic button arrangement on a conventional compact camera.

While the Galaxy is straightforward and intuitive to use, it is too slow. The touchscreen is as sensitive as those found on mobile phones, and Samsung has done a good job of incorporating the best of its mobile technology into the camera. It is just a shame that the company didn't take more from its camera range and use it in the Galaxy. The camera would be significantly improved for enthusiast photographers if it included the iFunction technology that is found on Samsung's NX lenses. A simple button on the side of the lens or camera, with a control ring around the lens, would allow users to scroll through the settings quickly, then change the one they wanted.

PERFORMANCE

One of the best things about the Samsung Galaxy Camera is its large screen. It is superb. Having so much room to compose images gives you a far better idea of how the image will look on-screen or when printed. When viewing images, it is also great to be able to comfortably show off images to friends – and all this without even mentioning the space the screen offers when using the various applications.

As with most compact cameras of this type, it is not possible to save images as raw files, although there are three levels of JPEG compression.

Unfortunately, the image quality is not what we would expect from a 16-million-pixel travel zoom camera. Looking at images at 1:1 magnification, one can clearly see

21x zoom ISO 400





that even pictures taken at low sensitivities are lacking in fine detail. The level of JPEG compression is too high, and there appears to be some very aggressive luminance noise reduction taking place.

Above ISO 400 the image quality starts to break down, and although there is little in the way of image noise there is virtually no detail, as can be witnessed from our resolution-chart images (left). With no raw-shooting option, the Galaxy will not meet the demands of the enthusiast photographer, unless images are only viewed on-screen or printed at small sizes. Colour rendition is also a bit hit and miss, with the AWB settings occasionally producing images with a magenta cast. Thankfully, though, there is a small range of white balance settings, along with a custom setting option.

As for the lens, the large 21x optical zoom is superbly stabilised, which is something evident on the large rear screen. Having such a wide focal range makes the Galaxy a great travel camera, particularly when combined with its connectivity features. Clearly a younger audience who share images with social networking sites to create a virtual scrapbook of their lives will enjoy using the camera. **AP**

Above: The AWB sometimes struggles and colours don't always look quite as good on-screen as they do on the camera. Here there is a slight magenta tint

Right: The Android operating system allows you to completely customise the extra features of the Galaxy Camera

SAMSUNG GALAXY CAMERA AND CONNECTIVITY



THE SAMSUNG Galaxy Camera is laden with technology more commonly found on mobile phones and tablet computers, but what does it all do?

WI-FI

A Wi-Fi-compatible camera can be connected wirelessly to either an internet hotspot, or to another device such as a mobile phone or a computer.

When connected to a Wi-Fi hotspot, cameras can send images via email or upload them to the internet so they can be seen on social networking sites such as Facebook. More importantly, Wi-Fi can allow images to be archived to an online storage account. The Galaxy Camera comes with 50GB of online Dropbox space for two years. This means that thousands of images can be automatically saved in a secure online account and then accessed via a computer or mobile phone anywhere in the world.

Wi-Fi also usually allows remote live view and triggering of the camera's shutter via another device, such as a smartphone. This is useful for wildlife shots, self-portraits or just capturing an image in an awkward location.

3G AND 4G

These are mobile data bandwidths used to send and receive data. It is the same technology found in mobile phones, and means you can send or receive data without using a Wi-Fi connection. The Galaxy is the first consumer compact camera to have this technology built in. It gives users the potential to send images around the world while, say, standing in the middle of a field. It can also help photographers by allowing data from apps to be received.

A mobile phone SIM card for the

Three network is included in the Galaxy package. It allows up to 1GB of data to be sent or received over a 30-day period. After this time, you can continue to use the mobile data by topping up the card, or by using your own SIM card and mobile data contract.

The Galaxy Camera doesn't require a mobile SIM card to operate. It will work with just a Wi-Fi connection if you don't want to use 3G/4G connectivity.

ANDROID

Nikon's Coolpix S800c was the first camera to have the Android operating system, but the large screen of the Samsung Galaxy Camera makes it a much more usable proposition.

While the obvious benefit to photographers is the ability to use the various apps to share images online, it also means that photographers can perform basic image editing with programs like Snapseed or Photoshop Touch.

However, there is a lot more available. For example, an app such as Lapse-It instantly adds time-lapse functionality, while the Photographer's Ephemeris enables photographers to check the position of the sun or moon at a specific time when planning a landscape shoot. Notes can be taken about specific locations, and you can check where images have been taken using Google Maps. Images can be emailed straight from the camera, or you can even do something trivial like download the Tune-In radio app or watch a TV show.

In effect, the camera becomes a computer that you can customise to your requirements. All this is wonderful, but remember that there will be extra drain on the battery so buy a spare.

Verdict



THE ABILITY to share images instantly is a fairly new phenomenon, but one that is slowly changing how photographs are viewed and taken. Samsung has done an excellent job combining its camera and smartphone technology into a single product in the form of the Samsung Galaxy Camera, and it will appeal to many consumers who wish for that instant gratification.

Sadly, the image quality doesn't match the expectations of enthusiast photographers, and the handling of the camera is slow. This could be easily rectified with the addition of a couple of discreet buttons or controls, and less noise reduction and image compression.

What the Galaxy does offer photographers is a lot of fun. The variety of different applications makes it a very versatile tool, and as a simple point-and-shoot compact camera it is an exciting alternative option.

Ask AP

Let the AP team answer your photographic queries



BATTERY FOR SPOTMATIC

Q I recently bought a second-hand Pentax Spotmatic SLR, but the Kodak KX400 battery inside was dead. Are these batteries still made? If not, is there an equivalent replacement that's easily available? **Brian Baxter**

A The Kodak KX400 is one of many different names for the '400' mercury battery. These were used in countless cameras because they were consistent in their output, making them ideal for light-metering systems without the need for additional circuitry to regulate the voltage in-camera. However, mercury cells are no longer produced, so a direct replacement will be impossible to source. There are alternatives, though, all of which you will find at the Small Battery Company (www.smallbatterycompany.org.uk).

The first option is to use a silver-oxide S400PX (387S) cell, although as these produce 1.55V (as opposed to the 1.35V of the original battery) this will give incorrect exposure readings with your Spotmatic. You could compensate for this by adjusting the exposure manually. Although the voltage is higher, it is consistent, so the exposure inaccuracy would be equally consistent.

The next option is to use a zinc-air Wein Cell MRB400, which has a 1.35V

output. This makes it a closer match to the KX400, but the downside is cost. Despite being roughly the same price as the S400PX, Wein Cells won't have a particularly long life once they're in your camera. They also need time to 'activate' before they can be used, which can be a pain if you're out and about.

Finally, there's the H-B adapter, which is designed specifically for your purpose. This would replace your Spotmatic's current battery compartment cover with a cover that holds a regular silver-oxide 377 cell, which is essentially a low-cost watch battery. As the adapter also contains 'micro electronics that drop the voltage from the 1.55V put out by the silver-oxide cell to the 1.35V that your camera was designed for', there are no issues with consistency. At almost £30 it's not a cheap option, but it depends how long you intend to keep your camera. Regular silver-oxide cells are roughly one-third to one-quarter the price of S400PX and MRB400 cells.

Chris Gacum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter @dap_answers](https://twitter.com/dap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

LENS CONVERSION

Q I read in AP 27 October that an old 50mm f/1.4 lens could be used on a DSLR. I have a Nikon D300 and I also use a Nikon FT2 with a Nikkor-S 50mm f/1.4 lens (serial number 1205217). Is there an adapter that would allow me to use this lens on my digital camera, or do I need to get the lens converted? **James Frater**

A You would need to get the lens converted, but this may not be straightforward as many of the companies that once offered this service no longer have the necessary parts. Having scoured the internet, my search led me to Dave Ilott at Aztech Services (www.aztechservices.com), who has the following advice: 'Unfortunately, I no longer have the kit needed to convert your reader's 50mm f/1.4 lens. Although I have the remaining AI kit stock in the UK, the high-usage ones are fast disappearing as people realise there is a possibility of using older optics on their DSLRs. Based on the serial number, he needs to look for "Kit 6". There is an excellent resource at www.photosynthesis.co.nz/nikon, where he will find masses of Nikon lens info and links to other places to look for the AI kit he needs. The only other option is to mill away the iris ring to enable it to couple with the AV ring on the camera. However, purists do not like this as it effectively degrades the lens and seriously affects its resale value.'

So it seems your options are limited: either you are lucky enough to find the right kit, or you find someone who can modify your lens. Personally, I would leave your lens as it is. **Chris Gacum**

TOP-COVER REPAIR

Q I have a Nikon F3HP in beautiful condition that has recently suffered a slight knock on the viewfinder top cover (on the angled section) just behind the Nikon front nameplate. The viewfinder has not suffered optically.

FROM THE AP FORUM

Best high ISO model

MickLL asks Irrespective of budget, which DSLR is reckoned to have the best high ISO performance in terms of noise/definition?

NosamLuap replies DXOMark (www.dxomark.com) suggests the Nikon D3S, but despite being a happy Nikon user, I do have to agree with some of the rumours that suggest this site is rather Nikon biased. Nikon sits in

AP GLOSSARY

HIGH-SPEED SYNC

In the Glossary in AP 8 December, we looked at sync speed and how it affects standard flash exposures. In a nutshell, you need to work with shutter speeds no higher than the sync speed to guarantee that the sensor or film frame is exposed in its entirety. If not, it will only expose the 'slit' created by the opening and closing shutter blinds. However, there are some flash units that offer a 'high-speed sync' option, which enables you to work at shutter speeds that are much faster than

the camera's sync speed. To achieve this requires a sleight of hand: as the flash can't physically make the shutter open fully, it 'pulses' light, creating a near-continuous stroboscopic effect. As a result, the overall duration of the flash becomes longer than the exposure time (rather than being much shorter), enabling the entire frame to be exposed. The downside is that the power of the flash is often reduced quite dramatically, making it useful only for subjects that are relatively close to it.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

I have bought a new top cover, but am now faced with the dilemma of where to get the top cover changed for the new part. Looking in the back of AP, it would seem that repairers are seldom advertising, and while the internet has a few Nikon repairers they appear to be only digital camera repairers and none are 'old timers'. Do you have any suggestions? **Mike Hoyle**

A May I suggest you try contacting Aztech Services, as noted in my answer to James Frater (left)?

Chris Gatcum

STORING FILM

Q I always store my film in the refrigerator, as I thought it slowed down the deterioration of the emulsion. However, a friend was told recently by the assistant in the photographic section of a large chemist that this was the worst thing he could do. What is the best way to store film?

Norm Firman

the top five places, and the Canon EOS-1D X is in sixth place. It may be true, but I'd be surprised if a previous-generation Nikon is that far ahead of the brand-new Canon.

Also bear in mind that a change of a couple of hundred in the value of ISO at these sort of levels (>1600) means little to the overall performance. For example, my camera (a Nikon D300S) scores roughly 800 in these tests, putting it way down in 54th place. The top of the list, the D3S, scores around 3200. While this is impressive, it is only 2 stops difference (the top 12 cameras are all within 1 stop, between 1600 and 3200).

I think what I'd take from this sort of list is that it's not really possible to buy a 'bad' ISO-performing camera any more. Almost all will shoot at ISO 800 without the average viewer noticing any noise, and many will go higher.

A Ignore the assistant at the chemist, because he's talking rubbish.

Any pro lab or pro store worth its name will keep its film in fridges, and they wouldn't be doing that if it 'was the worst thing' they could do. The reason they do this is because high temperatures and humidity can cause speed and colour shifts in film. These obviously won't be noticed until the film is used and processed, at which point it's too late. So the simple solution is to store the film somewhere that isn't subject to high temperatures and humidity – in other words, a fridge. This generally only applies to colour film, though, as black & white emulsions are much more robust (and certainly not prone to colour shifts). You can even put your film in the freezer – it won't do it any harm so long as you keep it in a (sealed) airtight bag or container. Just be sure to allow your film to defrost thoroughly (ideally overnight) before you use it, as it will be brittle due to the cold and could snap if you try to load it while it's still frozen.

Chris Gatcum

P_Stoddart replies Surely the Nikon D800 is the winner. It has 36 million pixels and it's good to nearly ISO 3000. The D3S seems to top that, but only by ISO 400, which represent less than 1 stop (1/3EV, I think). The Nikon D600 is quite a good performer as well, and the Nikon D5100 seems to be the highest for an APS sensor. However, I would say the new Nikon D3200 is a good bet as well, although there's not much in it.

GeoffR replies There is one consideration with high ISO performance that is rarely discussed: you may well be able to achieve a good clean picture at ISO 3200, but it will likely be in light levels where AF performance will be lacking and manual focus may not be much better given a modern focusing screen. Image quality requires sharp focus and low noise – there is no point in achieving low noise if the image is blurred.

In next week's AP

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CHRISTMAS SPECIAL

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We reveal who won the great Samsung and Jessops prizes in **round 10** and the **overall winner** explains how he won this year's event

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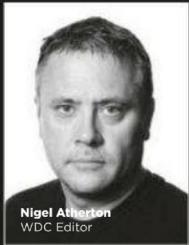
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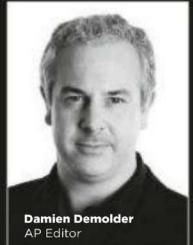
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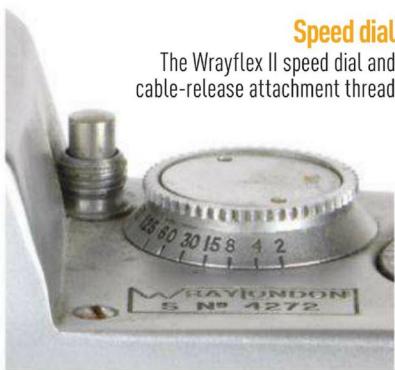
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Speed dial

The Wrayflex II speed dial and cable-release attachment thread



WRAYFLEX SAGA

The Wrayflex story began when Commander Studdert, a Royal Navy engineering officer, took his incomplete plans for a 35mm single-lens reflex camera to Wray in 1947. He introduced the Goebels brothers, two German camera engineers he had met while serving in Germany, who were employed by Wray to develop the design. When Studdert's design proved unworkable in detail, they developed the original Wrayflex from it, of which three handbuilt prototypes were taken to the Toronto Exhibition, in Canada, in 1950. One of those prototypes is illustrated on the opposite page.

The Wrayflex I was officially launched at the Festival of Britain, in London, in May 1951, and it had some unconventional features. It needs to be remembered that it is unlikely that, in 1950, the people at Wray had actually seen the latest European designs, and would not have believed that their new camera was in any way odd.

From the user's standpoint, the Wrayflex I was unusual in three key respects. The first was that its frame size on 35mm film was 24x32mm, instead of the conventional 24x36mm. The second was that the camera was wound, not by a knob on the top of the camera, but by a large folding key in the centre of the baseplate. The third was that the viewfinder and eye-level focusing were provided by three mirrors within a housing on the top of the camera. This provided the photographer with an image that was the right way up, but laterally reversed.

This would have seemed entirely normal to most experienced photographers in 1951. People accustomed to twin-lens reflexes, such as a Rolleicord or Rolleiflex, or a single-lens reflex of any format, were used

Winding key

The baseplate of the Wrayflex II, showing the winding key. Beside it is the tripod cradle, with the slotted wind knob



Wrayflex and accessories

A Wrayflex II fitted with the 135mm f/4 Lustrar with (centre l-r) extension tubes, a cable release fitted with the special Wrayflex adapter, 35mm f/3.5 Lustrar, 90mm f/4 Lustrar and lens hoods for 90mm and 135mm, and (front) Wray 40.5mm filters

1947

Commander Studdert brings camera design to Wray

1950

Wrayflex I prototype exhibited at Toronto Exhibition, Canada

1951

Wrayflex I (24x32mm) launched at Festival of Britain

1951

35mm and 90mm Lustrar lenses announced

1953

Wrayflex Ia (24x36mm) appears

1957

The 135mm Lustrar becomes available

1959

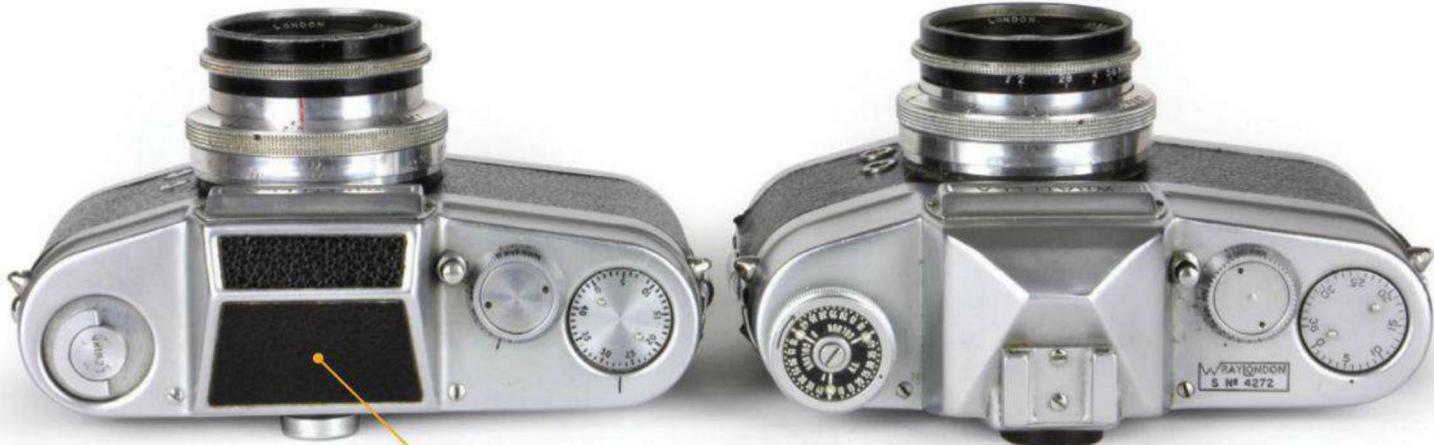
Wrayflex II with pentaprism launched

to focusing an image that was the right way up, but reversed left to right.

From the camera design standpoint, the Wrayflex was original in that it did not have a conventional mirror that hinged upwards to lie parallel to the focusing screen during an exposure. The mirror and focusing screen were one unit that swivelled backwards and upwards when the shutter was fired to clear the path between lens and film. This enabled a wideangle lens of conventional non-retrofocus design, with a short back focus, to be fitted without it fouling the mirror. All other 35mm SLR designs had to await the invention of the retrofocus wideangle to be suitable for even a 35mm lens.

The 24x32mm format enabled the Wrayflex I to get 44 shots on a conventional 36-exposure cassette of 35mm film, which was a useful economy at a time when film was sometimes scarce and always expensive. However, the growing popularity of colour slide photography, and the fact that Kodachrome colour transparencies were returned after processing in 24x36mm card mounts, created market pressure for a Wrayflex with a 24x36mm format. In 1953, the Wrayflex Ia appeared, with a conventional 36-exposure exposure counter and a 24x36mm format, which was marketed alongside the 24x32mm camera.

The focal-plane shutter in the Wrayflex I and Ia was a horizontally running rubberised fabric shutter with speeds from 1/2-1/1000sec and B, using the 'old' sequence of 1/2sec, 1/5sec, 1/10sec, 1/25sec, 1/50sec, 1/100sec, 1/250sec, 1/500sec and 1/1000sec. With universal acceptance by the late '50s of what was then called the 'international' sequence, this was changed for the Wrayflex II to 1/2sec, 1/4sec, 1/8sec, 1/15sec, 1/30sec, 1/60sec, 1/125sec, 1/250sec, 1/500sec and 1/1000sec.



TOP-HEAVY WRAYFLEX II

By the mid to late 1950s, even before the total relaxation of import controls, some foreign SLRs were already being sold in UK, notably Exaktas and Prakticas from East Germany and Edixa Reflex models from Wirgin in West Germany. It was obvious that, for the Wrayflex to be competitive, it had to be a model with a pentaprism to provide right-way-round viewing.

The unusual mechanism of the Wrayflex by which the viewfinder mirror and screen moved backwards and upwards got in the way of adopting the conventional approach of a prism virtually touching the focusing screen. So the camera was designed with the prism in a much higher position than in rival designs, giving it a curiously top-heavy appearance. Despite that, the camera handled well.

WRAYFLEX LENSES

All Wrayflex lenses were mounted with a 40.5mm screw thread. The Wrayflex I was launched with a fine five-element 50mm f/2 Wray Unilite, designed by Dr Charles Wynn, formerly of Taylor Taylor Hobson. The Unilite gained rave reviews from the photographic press and its performance was a major factor in the early success of the Wrayflex. When the Wrayflex Ia appeared in 1953, a new lower-priced alternative standard lens became available with it, the four-element 50mm f/2.8 Wray Unilux.

Three other lenses were available for the Wrayflex, although others were planned but never launched. From the initial launch in 1951 there were two, a 35mm f/3.5 Lustrar and a 90mm f/4 Lustrar. Both were four-

Top view

The Wrayflex I (left) and Wrayflex II (right). Note the exposure counter to 44 on the Wrayflex I

Lenses

Non-Wray lenses, adapted in the 1950s to fit a Wrayflex (l-r): 40mm f/3.5 Kilfitt Makro-Kilar D, 135mm f/4.5 Fujita and 6½in f/5.5 Ross Teleross



element lenses of excellent performance for their period and both had pre-set diaphragms so the lens could be stopped down to working aperture, after focusing and before exposure, without removing the camera from the eye. When the Wrayflex II was on the drawing board in 1957, a 135mm f/4 Lustrar, also a four-element lens with pre-set diaphragm, was added to the range. The 50mm f/3.5 Lustrar referred to in the early camera instruction book was never made.

Typically of the period, when money was short and lenses were expensive, many older long lenses made for earlier cameras were adapted by enterprising repairers or owners to be used on the Wrayflex.

ACCESSORIES

There was not a wide range of 'official' accessories made by Wray for the Wrayflex. Sets of extension tubes were available

WATCH OUT FOR

Shutter

Check that the shutter delivers realistic speeds, especially the slow speeds. Problems with the double-exposure prevention interlock are common, and will cost a service. Check the condition of the shutter blinds, looking for signs of stiffness of the fabric or pinholes that leak light.

YOU MAY ALSO LIKE



An Edixa Reflex, an available competitor in the 1950s

for close-up work and Wray, already manufacturers of colour filters, obviously supplied 40.5mm filters to fit all the lenses other than the 90mm Lustrar, which took 32mm filters.

Particularly important accessories made necessary by the design of the cameras were the tripod mounting cradle, which made it possible to wind the camera when on a tripod, and the cable-release accessory. The Wrayflex I and Ia had no cable-release socket, but had a male thread around the external diameter of the shutter release assembly. Wray supplied an adapter that screwed on to that thread, providing a female thread for a conventional Compur cable release at the other end, enabling the cable release to exert pressure on the shutter release. Unfortunately, the company did not copy the Leica thread, so readily available cable releases for Leica did not fit.

The tripod-mounting cradle was necessary because all models of Wrayflex were wound using the folding key in the middle of the baseplate, which could not be reached when using a tripod. The device, fitted between the camera and the tripod, had a large milled wheel with a slot to fit the wind key, and a tripod mounting screw to fit the camera. AP

Massive thanks to John Wade of the PCCGB, who photographed his Wrayflex collection for this article and provided invaluable help. His book, *The Wrayflex Story*, is the standard work on the subject (www.wrayflex.co.uk). Watch out for his new book, *From Daguerre to Digital* (<http://tinyurl.com/7w88bpj>).

Prototype

One of the original 1950 prototype Wrayflexes with 50mm f/2 Unilite taken to the 1950 Toronto Exhibition in Canada. Note the presence of the accessory shoe, which is absent from production cameras



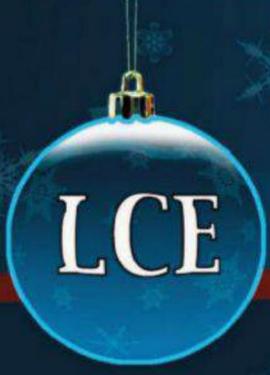
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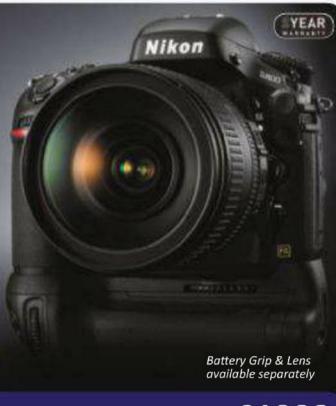
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D4 Body

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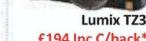
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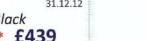
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EPSON

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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	
T0341/E, each	£14.99 17ml	Check Website.	
T0342/2/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 3 sets of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
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T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R220, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 , 3 sets for £99.99	
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	
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T0597/8/9, each	£11.99 13ml	Check Website.	
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
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T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Owl Inks Photo P50, PX650/660/700W/710W/720WD, PXT300W/800WF/810WF/830WF/830FWD
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T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Bear Inks Photo R3000 Turtle Inks Photo R2000 Kingfisher Inks Photo TX700 Penguin Inks Photo Pro 3800, 3880
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	£6.99
AAA Ultimate Lithium (4)	£7.99 £5.99

Full range of coin cells in stock

BATTERIES

Camera Batteries



A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99 £19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
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NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
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EN-EL15 for Nikon	£29.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
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Li40B/42B for Olympus	£9.99
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BLS-1 for Olympus	£12.99
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CGR-S006 for Panasonic	£9.99
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Battery Grips



A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and vertical shutter release, infrared or remote, depending on model.

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For Canon 60D:	£99.99
For Canon 450/500D:	£69.99
For Canon 550D:	£99.99
For Canon 600/650D:	£99.99
For Canon 1000D:	£69.99
For Nikon D80/D90:	£59.99
For Nikon D800/D800E:	£99.99
For Nikon D7000:	£99.99

Dedicated Charger



A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

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AA 2050mAh equivalent (4)	£7.99

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A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

KOOD

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

UV / Haze Filters

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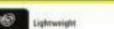
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We will match or beat ANY UK Think Tank price! Full Think Tank range in stock - below are just a few examples:		
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Billingham

We will match or beat ANY UK Billingham price! Full Billingham range in stock - below are just a few examples:		
Hadley Small £126	225 £247	The 07 Range £247
Hadley Large £148	445 £279	£270
Hadley Pro £159	555 £315	307 £288



Comprehensive Kata range in stock! Below are just a few examples:		
NEW!	NEW!	NEW!
Gearpack-60 £49	DR-465 £65	Digital Rucksack Range £49
Gearpack-80 £59	DR-466 £72	3-N-1 ProLight Series £139
Gearpack-100 £69	DR-467 £79	3N1-25 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock! Below are just a few examples:		
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4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	£13 £12 £14 £11 £20

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Comprehensive Vanguard range in stock! Below are just a few examples:		
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Unique eyepiece opening and drawstring lens enclosure. Two sizes available, for DSLRs with or without a flashgun. 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
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BLACKRAPID

The world's fastest camera straps!		
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Camera Straps	System Connectors
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TRIPODS



Massive range of Manfrotto in stock! Below are just a few examples:		
190XPROM Tripod	055XPROM Tripod	
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99	
190CXPRO3	190CXPRO4	
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	
MM294A3 Monopod	MM294A4 Monopod	
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	
234 Tilt Head	234RC Tilt Head	
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	With RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	
496 RC2 Ball Head	498 RC2 Ball Head	
With RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	With RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	
410 Gared Head		
With RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99		



Comprehensive Vanguard range in stock! Below are just a few examples:		
AltaPRO 263AT Tripod	AltaPRO 264AT Tripod	
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99	
PRO 253CT	PRO 283CT	
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	
PH32 Pan / Tilt	SBH100 Ball Head	
3-way fluid head, magnesium, three spirit levels, quick release plate Weight: 0.42kg Load: 6.0kg £67.49	Lightweight magnesium ball head, two adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £67.49	
GH100 Pistol Grip	GH100 Pistol Grip	
Multi award-winning pistol grip head with spirit level, friction control and panorama function. Weight: 0.75kg Load: 6.0kg £107.99	Multi award-winning pistol grip head with spirit level, friction control and panorama function. Weight: 0.75kg Load: 6.0kg £107.99	

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle, Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy-duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 A1692TB0 £179 £189
KOOD	hähnel	Flat Traveller 2
A284 Tripod	Triad 30 Lite	A1182TB0 A1192TB0 £204 £209
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible central column, flat in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £49.99	
C2504 Monopod	C2804 Monopod	
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Carbon Fibre 4-section Weight: 0.66kg Load: 5.0kg Folded: 56cm Max Height: 142cm £74.99	
BH02 Ball Head	BH08 Ball Head	
Quick release plate, spirit level, 360 degree rotation, knobs Weight: 0.42kg Load: 12.0kg £29.99	Spirit level, 360 degree rotation, knobs Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	
BH05 Ball Head	Triad 60 Lite	
Quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.42kg Load: 12.0kg £29.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99	
BH22 Ball Head	BH25 Ball Head	
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Quick release plate, spirit level, 360 degree rotation, knobs Weight: 0.42kg Load: 8.0kg £37.99	
BH28 Ball Head	BH30 Ball Head	
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Amateur Photographer Magazine Weight: 0.4kg Load: 8.0kg £45.99	
BH40 Ball Head	BH40 Ball Head	
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, knobs Weight: 0.4kg Load: 8.0kg £45.99	

TRIGGERS & METERS



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The world's leading TTL wireless triggering system. AC3 Zone Controller TT1 Mini Transmitter TT5 Flex Transceiver	Digital, incident and reflected, ambient and flash light. £49 £149 £159
	L478D LiteMaster Pro L478DR LiteMaster Pro



Hahnel Combi TF	Yongnuo CTR-301P
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter	£49.99
NEW GigaT MKII	Yongnuo RF-602
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	Yongnuo RF-603

Yongnuo YN-460II and YN-560II flashguns also in stock!

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Free batteries with every Nissin Flashgun		
Nissin Di866 MkII	Free batteries with every Metz Flashgun	
The world's most powerful flashgun. A guide number of 60m@ISO100 and clear full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 offers the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun of choice for those who like being wall-to-wall for full down-loading upgrades.	Free batteries with every Metz Flashgun	
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Nissin Di622 MkII		
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.	Free batteries with every Metz Flashgun	
£114.99	Canon, Nikon & Sony	
Nissin Di466		
Guide number of 33m, Full TTL, adjustable bounce flash head, wide angle diffuser.	Free batteries with every Metz Flashgun	
£72.99	Canon, Nikon & Olympus	
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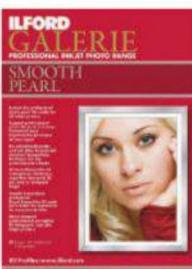
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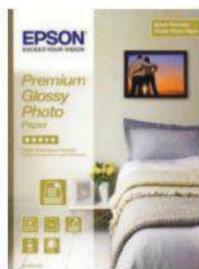
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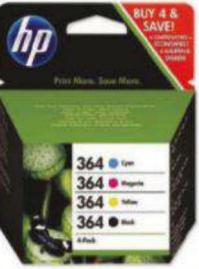
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40 F4 PE	£179	28-135 F4/5.6 box	£199	HAA01 120 RFH Box	£59	120 Back	£39	1.4x EX DG conv	£149	45-200 F4/5.6 OIS	£189		
50 F2.8 E	£99	28-300 F3.5/5.6 L U IS	£1699	Winder	£79	1.4x EX conv	£129	1.4x EX conv	£119	FL220 flash	£69		
50 F2.8 PE	£199	300T	£49	2EX DG conv M- box	£169	2EX DG M-	£169	2EX DG M-	£169				
75 F2.8 E II	£129	35-70 F3.5/4.5	£69	CONTAX RF USED		TAM 17-50 F2.8 RX Dile	£269	TAMRON NAF USED					
100 F4 PE	£249	50 F1.8 MKII	£69	C330 S Body + WLF	£179	TAM 28-75 X2 Di box	£249	TAMRON 845 DIGITAL AF USED					
105 F4 P5 macro	£399	28 F2.8 Titanum	£299	C330 S Body + WLF	£149	TAM 70-200 F2.8 M-	£439	11-18 F4/5.6	£279	65D body M- box	£4299		
135 F4 PE	£279	LA200 Titanium	£269	C330S body + WLF M-	£299	TAM 70-300 F4/5.6	£69	18-200 F3.5/6.3 Dll	£149	45-85 F4.5 FA M- box	£749		
150 F3.5 PE M- Box	£179	LA30 flash	£29	80 F2.8 S	£149	TAM 90 F2.8	£199	24-70 F2.8 VC Mint box	£749	55 F2.8 AL M- box	£549		
200 F4 PE	£179	137MA body	£69	135 F4.5	£99	TAM 180 F3.5 M-	£439	28-200 XR	£79	K7 body box	£379		
500 F8 El	£499	340 F4/5.6 U	£349	Paramander	£89	VIV 19-35 F3.5/4.5	£69	TOK 11-16 F2 ATX Pro	£399	K20 body box	£349		
2x extender E	£139	300 F4/5.6 M- box	£349	MAMIYA 7 RF 6x7 USED		VIV 100-400 F4/5.6/7	£149	50-55 F4/5.6 Dll	£49	K10 body box	£229		
E14 ext tube	£49	300 F4/5.6 M- box	£349	71 II body	£79	Teleplus 1.4x conv	£99	12-24 F4 ATX M-	£399	D20 body	£239		
120 RFH	£69	300 F4/5.6 U	£349	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	D64 G4	£149		
Polaroid Back	£29	300 F4/5.6 U	£349	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Rotating back	£29	300 F4/5.6 U	£349	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
AEI1 Prism	£179	300 F4/5.6 U	£349	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
AEII Prism	£89	300 F4/5.6 U	£349	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
WLF Boxed	£59	90 F2.8 TSE box	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Plain Prism E	£39	100 F2.8 TSE U Mint	£629	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Angle viewfinder E	£179	100 F2.8 U M- box	£369	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Winder	£79	100-400 F4/5.6 M- box	£1099	55 body	£39	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
M bracket	£69	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Auto bellows E box	£199	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Speed Grip E	£49	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Metz SCA 386	£49	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
BRONICA SQ 6x6 USED		100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
SQA+ 105+WLF+RFH	£349	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
SQA+ 80 + WLF	£120	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
120 back	£349	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
140 F4 Prism	£249	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
120 F4 RFH	£120	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
120 RFH	£79	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
40 F4 PS	£149	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
50 F3.5 PS	£199	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
65 F4 PS Boxed	£149	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
110 F4 PS macro	£279/399	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
135 F4 PS M-	£249	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
150 F4 PS M- Box	£199	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
2x PS converter M-	£299	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
S36 ext tube	£89	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Auto bellows S box	£199	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Polaroid back	£49	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
135N back	£99	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
170-645 back	£69	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
Plain Prism Boxed	£99	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
AE Prism Finder	£149	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
AE Rotating Prism	£199	100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
CANON SIGMA AF USED		100-400 F4/5.6 L M- box	£1099	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body	£79	710 II body	£79	70-200 F2.8 M-	£439	12-24 F4 ATX M-	£399	DBG2	£149		
100-400 F4/5.6 L M- box	£1099	710 II body ..											



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ETRS Complete + AEII Prism + Grip	E- \$249 - \$349	55-200mm F4.5-6.6 USM II	E++ \$199	Ricoh GR Digital Limited Edition	E+ / E++ \$5 - \$25	Ricoh GR Digital Limited Edition	Mint - / Mint \$149 - \$179
ETRS Complete + Prism	E- \$249	65mm 2.8 MP-E Macro	E- \$129				
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ETRS Complete	E- / E++ \$249 - \$349	70-200mm F4 L ISM	E- / Mint - \$389 - \$399	120mm F4 Pro Macro	E- / E++ \$799 - \$999	Ricoh G100 + 28mm F2.5	E++ \$499 - \$699
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45-90mm F4-5.6 PE	E- \$149	75-300mm F4.5-6.6 USM	E- / E++ \$199	Sigma DP1	E- / Unused \$159 - \$199	Ricoh G100 + 28mm	Pentax K-7 + 15-55mm
50mm F1.8	E- \$149	75-300mm F4.5-6.6 USM III	E- / E++ \$199	Sigma DP2	E++ \$219	Ricoh G100 + 28mm	E- / E++ \$179
75MM F2.8 EII	E- / E++ \$199	75-300mm F4.5-6.6 USM III	E- / E++ \$199	Sigma DP2S	E- / E++ \$269	Ricoh G100 + 28mm	Mint - / Mint \$149 - \$179
100-200mm F4.8 PE	E- \$249	85mm F2.8 L USM MkII	E- / E++ \$249 - \$299	Sony Cyber-shot P200	E- / E++ \$399	Ricoh G100 + 28mm	E- / E++ \$189
100mm F4 PE Macro	E- \$249	85mm F1.8 USM	E- / E++ \$239	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	30mm F6.8 Asph + Finder
105mm F3.5 E	E- / E++ \$249	85mm F1.8 USM	E- / E++ \$239	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	E- / E++ \$189
120 E Mag	E- / E++ \$249	As Seen 100-300mm F4.5-5.6 USM	E- / E++ \$249	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
125mm F4 PE	E- / E++ \$179 - \$249	100-300mm F4.5-5.6 L USM	E- / E++ \$249	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
150mm F3.5 PE	E- / E++ \$179 - \$249	180mm F3.5 Macro USM	E- / E++ \$249	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
200mm F4.5 PE	E- / E++ \$179 - \$249	300mm F4 Apo	E- / Unused \$199 - \$299	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
200mm F4.5 PE	E- / E++ \$179 - \$249	300mm F4 Apo	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
200mm F5.6 E	E- / E++ \$179 - \$249	300mm F4.5 Apo	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
250mm F5.6 E	E- / E++ \$179 - \$249	300mm F4.5 Apo	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
2x Converter E	E- / E++ \$249	Sigma 10-20mm F4.5-6.6 EX DC HSM	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
120 E Mag	E- / E++ \$249 - \$299	Sigma 17-70mm F2.8-4.6 DC Macro HSM	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
120 E Mag	E- / E++ \$249 - \$299	Sigma 17-70mm F2.8-4.6 DC Macro HSM	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
220 E Mag	E- / E++ \$159	Sigma 20-100mm F4.5-5.6 DC HSM	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
220 E Mag	E- / E++ \$159	Sigma 20-100mm F4.5-5.6 DC HSM	E- / E++ \$199	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Polaroid Mag E	E- / E++ \$25 - \$59	Sigma 70-210mm F3.5-4.5 Apo	Unused \$189	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Polaroid Mag E	E- / E++ \$25 - \$59	Sigma 70-210mm F3.5-4.5 Apo	Unused \$189	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
AEI Meter Prism	E- / E++ \$169 - \$399	Sigma 70-300mm F4.5-6.6 Apo DG	E- / E++ \$109	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Prism Finder E	E- / E++ \$169 - \$399	Sigma 70-300mm F4.5-6.6 Macro	E- / E++ \$109	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Rotary Finder E	E- / E++ \$169 - \$399	Sigma 75-300mm F4.5-6.6 Apo	E- / E++ \$109	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Speed G	E- / E++ \$169 - \$399	Sigma 75-300mm F4.5-6.6 Apo	E- / E++ \$109	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Extension Tube E14	E- / Unused \$149 - \$399	Sigma 80-400mm F4.5-6.6 Apo DG OS	E- / E++ \$249	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
Extension Tube E28	E- / Mint - \$249 - \$399	Sigma 80-400mm F4.5-6.6 Apo DG OS	E- / E++ \$249	Minolta MC-14	E- / E++ \$399	Ricoh G100 + 28mm	50mm F4.5-6.6 Asph + Finder
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Bronica GS1



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GS1 Complete	E- / E++ \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Nikon V1 Black Body Only	Mint - \$199
GS1 Body Only	E- / E++ \$179 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Nikon V1 Black Body Only	Mint - \$199
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200mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
250mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
300mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
350mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
400mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
450mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
500mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
550mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
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650mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
700mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
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800mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
850mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
900mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
950mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
1000mm F4.5 PG	E- / E++ \$199 - \$249	Sigma 105mm F2.8 XG Macro	E- / E++ \$249	Contax G Series	E- / E++ \$199	Olympus E-P1 Body Only	E- / E++ \$99 - \$109
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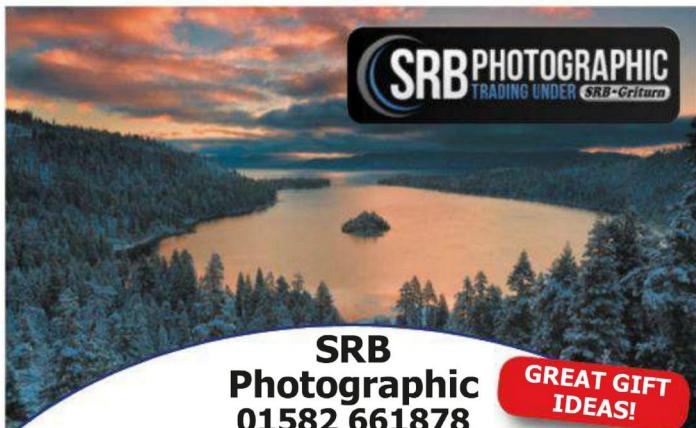
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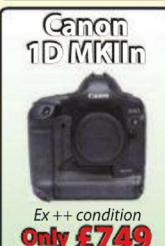
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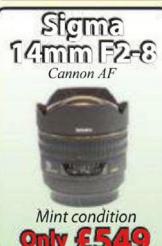
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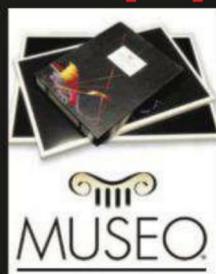
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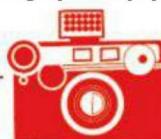
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OGDEN CHESNUTT

Being mistaken for a paparazzo gives Odgen food for thought – to go with his pint, of course

I HAD my first experience with the paparazzi recently as I crossed paths with a D-list celebrity, who shall remain nameless (mostly because I can't remember her name), in a club called Ultimatum in central London.

'You can come in, but your camera stays here,' the bouncer told me. 'Ms (something or other) wants to have a quiet night out away from the paps.'

I snorted. 'Do I look like your typical paparazzo?'

'They often dress like tramps, mate.'

'Touché,' I said. 'But I don't even know who she is. I'm just here for my mate Eli's birthday. I really don't want to leave my camera here.'

'Sorry, bruv, Ultimatum rules. Take it or leave it.'

So I reluctantly handed over my camera, but not before slipping out the SD card, and went to find Eli. The wannabe starlet was being mobbed by a group of men in designer T-shirts each taking turns posing with her while the others took iPhone snaps. Meanwhile, a man on her arm with three haircuts looked increasingly annoyed. She was loving it.

'Can you believe who it is?' Eli asked excitedly.

'Who is it?' I said.

He looked at me blankly. 'I know she does stuff. I've seen her face before.'

I was intrigued, but not by the room's star power. Rather, the flash power. I was suddenly aware of all the smartphones in the room taking pictures of this young woman. And I was suddenly outraged. Why should my camera be singled out just because it looks like (and is) a traditional camera?

Fact: some 10% of all the photos ever taken were shot just last year – *Fortune* magazine reported that, and I trust *Fortune* knows a thing or two about counting numbers. Meanwhile, Facebook welcomes 250 million new images every day, and Instagram's uploads are now in ten digits and counting.

I recently read an interview with Stephen Mayes, the head of the photo agency VII, in which he discussed the nature of photography and how our relationship with the still image has changed. Now, I'm always sceptical of these grand statements that tend to ascribe feelings and intentions to great numbers of people, but what he said was interesting.

Mayes argued that in the digital era – and, namely, the camera phone era – images are more fluid. Pictures taken on film didn't exist until the image was fixed, but in digital imaging there is no point at which the image is fixed.

All levels of manipulation are at our disposal,

and thus, he argues, trying to compare digital photography to film is like trying to compare a car to a horse-drawn cart. Or, in this case, a star to a corset-drawn tart. But I digress.

Camera phones are changing photography even further, he argues. The point of taking pictures is now much more about the experience – in other words, going online and sharing them instantly – than taking them as a record of something.

And this is where I put my pint down and fished the Pentax SV out of my rucksack. Why didn't the bouncers take this, I wondered?

In the recent past it was easy to dismiss camera phones, but once they passed the threshold of

passable image quality they signed the death certificate for compact cameras and secured their spot as the driving force behind the future of photography.

Some of the most outstanding compact cameras of the past year are serious

cameras for serious photographers, with high-quality lenses. The image quality is fantastic. You could probably print off exhibition-size prints of your Italian holiday, but you wait until you get home from that holiday to do anything with those pictures. And you plug that same USB cable you were using in 2001 into your camera and transfer the pictures onto your computer. Maybe you use your software to make a few edits or create some effects you couldn't make in-camera, and then you upload them to your social media channel of choice.

And that is why the camera phones are smarter. They're forcing us purists to admit some harsh truths: namely, that image quality isn't everything. It isn't even the most important thing.

My Eureka moment came when the questionable celebrity dropped a bottle of champagne, slipped in the puddle and did a face-plant into another patron's lap. Hundreds of iPhones went off, and the scene was shared with the world within minutes.

I wouldn't have taken that photo, but I also wouldn't have got it had I tried. The iPhone army may not have the photographic knowledge of the paparazzi, but in many cases they're more equipped for the times and enjoy better access.

'I remember her now,' Eli said. 'She's famous for sleeping with a footballer and selling the photos to one of the red tops.'

And as I patted my SV, I was reminded that while technology and our relationship with it may change, human nature will always be the same. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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